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ABSTRACT

Teaching units are presented for a black curriculum in early childhood education dealing with Africa and its children, language experiences and the black media, Afro-American arts, and social studies. Each unit is first discussed in general in regard to goals and content, and then each is broken down into specific objectives, content outline, teaching procedures, and materials. The units are directed at urban children and emphasize cultural heritage and self-awareness. A final resource unit provides the teacher and educator with a qualitative listing of materials about blacks, giving information on what is available for use with young children, and how and where to secure the materials. The resources include teachers' references, filmstrips and slides, films, records, pictures and posters, children's literature (picture, prose, and poetry), sources of materials, and annotated bibliographies. (LH)

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# A BLACK CURRICULUM FOR EARLY CHILDHOOD EDUCATION:

## TEACHING UNITS

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Bernard Spodek
September, 1971

# Black Curriculum Development Project

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# Africa and Its Children

## Introduction

The purpose of this unit is to acquaint primary age American children with the life styles of African children and to help American children appreciate the bases for the differences between the life styles of Africans and their own.

The activities are planned to introduce primary children to the richness of African culture. Through this unit, children of African ancestry living in the United States may gain the basis for developing pride in their ancestral homeland. In addition, children whose ancestors come from other parts of the world may develop an attitude of respect for African people and their culture.

This unit might be the basis for classroom activity lasting for a period of about four weeks. The various activities, however, might be used independently as separate lessons. Earlier lessons, however, set a developing background for later lessons.

## General Goals

1. Children will be able to tell, write and draw about people of Africa with greater attention to accuracy in fact and detail.
2. Children will be able to write and talk about the continent of Africa with a greater accuracy about the climate, land, plants and animals.
3. Children will know and be able to sing African songs.
4. Children will know simple stories about African themes and African characters.
5. Children will be able to seek out information about African children.
6. Children, especially those of African ancestry, will become interested in information about their own ancestral background.
7. Children will show interest in the cultural backgrounds of other children.
8. Children will show a greater appreciation and understanding of the Afro-American in the United States.
9. Children will be able to interpret pictures and stories about Africa and relate them to their own personal life.
10. Children can develop expressive communication through writing, art and dramatization.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objective: Children will be able to tell in their own words what basic human needs everyone they know have in common. | I. All people have the same basic needs.<br>A. The need for physical comforts<br>1. Air<br>2. Food<br>3. Water<br>4. Shelter<br>5. Clothing<br>B. The need for psychological comforts<br>1. Belonging<br>2. Security<br>3. Affection<br>4. Status<br>5. Achievement<br>II. Human beings the world over are much more alike than different. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| I. A. Ask children, "If you were in an airplane crash at the North Pole, what would you want and need in order to survive?" | Chalkboard, lined chart paper and a felt point pen.<br>Magazines. |
| B. Discussion and reading. Record all student responses on the chalkboard. Continue the discussion with children until they have covered examples in the following areas:<br>1. Housing<br>2. Foods<br>3. Family<br>4. Friends<br>5. Medical attention<br>6. Transportation<br>7. Communication<br>8. Tools<br>9. Playthings | |
| C. Raise the same questions about being alone in other places: the desert, a city, a warm island, etc. | |
| II. Drawing generalizations. Set up a large chart. Put the word "housing" on chart paper with a felt pen. Ask the children if they can see any words on the chalkboard that belong with housing. As the children name various recorded responses, erase the response from the board. When all the housing items are erased, ask if they can think of any other responses that belong with housing because they mean about the same thing. When through with this topic, move on to "foods," following the same procedure. Continue until all responses have been placed in one of the categories listed above. They do not need to be in order. It is necessary, however, that labels be used that are meaningful to the children. | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objective: Children will be able to verbalize in their own words different conditions that may affect the ways in which people meet their needs. | I. Where man lives influences the way he lives.<br>II. Basic needs are met in different ways.<br>III. Africa has a variety of climates, terrain, and soil.<br>IV. Africans have varied methods of farming, marketing, and modes of transportation.<br>V. Different languages are spoken in different parts of Africa.<br>VI. Africa has a diversity of people. The major physical anthropological type on the continent is Negroid, with considerable difference in height, color, and other characteristics. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| I. Show the class a picture of people living in a house of bamboo. Ask children why they think people made their house the way they did. Record answers on the chalkboard. Show the children the picture of a house made primarily of mud. Ask the children how this house differs from the one they saw in the first picture.<br>(Be careful not to lead the children into a value judgment of the two houses at this point. It is important for them to come to the conclusion that some houses are more appropriate for various situations.) | Use pictures that show a variety of climates, growing conditions, modes of transportation, natural resources, and peoples of Africa. One source for such pictures is Discussion Pictures for Beginning Social Studies by Raymond H. Muessig (New York, Harper and Row, 1967). Theme 2, A, B, C, and D, Theme 13 A and E, Theme 14 A and C, and Theme 17 E can be used to guide the discussion. |
| II. Ask why the two houses are different. Ask what would happen if one type of house (igloo) were built in Africa. Ask what would happen if the mud or bamboo house were built in the United States. Use a variety of pictures to show different houses built in different geographic areas. | |

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| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objectives:<br>1. Children will be able to talk about the major climate areas of Africa. | I. Africa is a very large land area. Second only in size to Asia, it is almost four times larger than the continental United States. |
| 2. Children will know several major rivers in Africa. | II. Africa's climate is varied: hot and humid along the coast; much cooler inward; and snow-capped mountains all year long. |
| 3. Children will know the names of several large cities of Africa. | III. Africa's geographic conditions are varied, with little high bush or jungle area to be found on the continent. |
| 4. Children will know that there are mountains, plains, valleys, deserts, and great rain forests in Africa. | IV. Land and water formation (e.g., rivers and coastlines) and other geographic areas can be symbolized on a map or globe. |

TEACHING PROCEDURES

I. Tape a map of Africa to the floor. Tell the children that this is a map of Africa. Let them discuss the shape and guess at the actual size of Africa, comparing it to familiar geographic areas.

II. Show a film depicting the African continent. After showing the film, outline the major climatic areas of Africa on the map, especially indicating the equator. Discuss the relationship of the equator to climate in Africa. Include the mountains in the eastern section, the Sahara Desert, the Nile River, the Niger River, the tropical rain forest in the central west, the Kahalari Desert, and the grassland areas. Use the map to indicate large cities such as Lagos, Cairo, and Capetown. Let the children fill in the areas identified with different colored paint, crayon, or clay. To differentiate areas, make a key to colors used on the map.

III. Bring in a commercial map or globe showing the physical geography of Africa. Have the children compare their map to the commercial one. Have the children view the film over again on another day and look for the answers to questions raised by their discussion.

IV. Save the map for later use. The children may want to add to the variety of objects placed on the map of Africa as the unit develops. They will often refer to it and will not walk on it.

MATERIALS

Large outline of Africa on heavy paper or plastic, a commercial man of Africa and a globe of the world, and the ABC film documentary on the continent of Africa.

Picture Set

Living in Kenya
(Silver Burdett; 12 color pictures with a teacher's guide; 19" by 23") (Produced for elementary schools)

Record
This Is My Country: African Countries
H. W. Wilson Corp. 2 - 33 1/3 records, 1968.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objective: Children will be familiar with a variety of house styles that can be found in Africa. | I. Climate affects the house styles found in Africa.<br>II. Tribal culture affects the house styles in Africa.<br>III. Homes may be built out of poles and skins, or mud, wattle and thatch.<br>IV. Extended families still live together or near each other. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| I. Show a filmstrip on African architecture, using the accompanying record. | Filmstrip and record entitled Africa: Architecture by Warren Schloat Productions, Inc. (Englewood Cliffs, N. J., Prentice-Hall Co., 1970), chart paper and a felt point pen, as well as materials for constructing the model homes - such as clay, straw, construction paper, wood, small stones, mud, grass, boxes, aluminum foil, and other materials. (Either the children or the teacher can supply these materials) |
| II. Ask the children what they learned about houses in Africa. List the materials used in building homes and the various shapes and colors of houses seen. Ask if different houses seem to be in different areas. Discuss reasonf roa any differences. | |
| III. Have the children make models of houses. Have them draw plans and list the materials necessary to the construction of the homes. Help collect the necessary materials. | Filmstrip: African Houses (Social Studies), Children's Press, 1224 West Van Buren, Chicago 60607. |
| IV. Let the children build these models, placing them on a stiff piece of paper or cardboard to facilitate moving them. Later, the cardboard can be decorated to look like the surrounding of the house. Encourage the building of a variety of house models. | |
| V. After the houses are made, they can be arranged in groups according to similarities of methods of construction and materials. They can be either put near appropriate places on the map of Africa, or put on a table to be grouped into villages and cities. The children should have reasons for these groupings. They can add things to their villages throughout the **unit**. | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objective: Children will become aware that African children learn many important things at home and at school. | I. There are many ways in which African children learn.<br>II. African children learn in school and at home.<br>III. African children learn in much the same manner as American children.<br>IV. African children do many of the same things American children do. |

TEACHING PROCEDURES

I. Present the three pictures listed to the children. Ask them to compare the similarities and differences in the way which they learn and the ways in which African children learn at home and what things they learn at school. Discuss the things American children learn at school and at home. Talk about the role of story telling and music in the learning of the African child. Ask the children if they know any stories or fables that they have learned things from - e.g. "The Little Boy Who Cried Wolf."

II. Locate on the large floor map the places where the children in the pictures come from. Have the children draw their own picture of the Africans portrayed and place these pictures in their proper location on the map.

III. Read the book Playtime in Africa. Discuss the games the children play. See if the children can identify games that are the same as games we play. Note the differences in the ways similar games are played, such as a tag game but with a lion chasing a deer. Play the games that interest the children.

IV. Discuss how some games help children gain skills that they will need when they grow up. Note the girls playing with dolls and the boys playing a game of trying to spear a loop thrown up in the air. The content of Coming of Age in Africa will give the teacher good background information in this area.

MATERIALS

Pictures:
Three pictures from the SVE Picture-Story Study Print Set, Children of Africa - "Rabi of Nigeria," "School Children in Ethiopia," and "Mawire and Gotora of Rhodesia."

Books:
Coming of Age in Africa: Continuity and Change, edited by Leon E. Clark, for background material for the teacher.

Playtime in Africa, by Efua Sutherland.

Africanin the Curriculum, by Beryle Banfield. Edward W. Blyden Press, New York 10027.

Game:
Omweso, A Game Children Play in Uganda, by M. B. Nsimli, Occasional Paper No. 6, 1968, African Studies Center, Univ. of California at Los Angeles, California 90024.

Africa Yesterday and Today, by More D. Clark and Ann Dunbar. Batman Books, New York 10016.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objective: The children will know the major method of making a living among the Masai Africans, as well as know how Masai houses and villages are constructed, how the Masai hunt lions; they will also know some Masai foods and customs. | I. The Masai's home and tribal life play an important role in maintaining cultural traditions.<br>II. Masai songs and stories teach important lessons. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| I. Introduce a picture of Takuya to the children. Have them enumerate the things they see in the picture. The boy is herding cattle. Point out that the lion is a very real threat to the safety of the cattle. Describe the lion hunt, Masai style, to the children. Talk about what is needed to hunt lions (e.g., skill, bravery, etc.). | Picture: "Takiya, Boy of the Masai," from the SVE Picture-Story Print Set, *Children of Africa* (SP 131).<br>Book: *Boy of the Masai*, by Natalie Donna. New York: Dodd-Mead Co., 1964).<br>Record: "Children's Song," from *Folk Songs of Africa*, by Bowmar Records ( FSA-100). |
| II. Introduce the "Children's Song." This is a song about Masai boys playing lion hunt. Read the words of the song to them, then have the children read the words in unison. Let the children discuss them if they feel a need to do so. Play the record for them, and let the children follow the words and rhythm of the song. Let the children illustrate the song. Play the record often when the children need a break during the day. | *African in the Curriculum*, by Berlye Banfield. New York: Edward W. Blyden Press. |
| III. Read the book *Boy of the Masai*. Let the children comment on the differences between the life of the boy from the city and the boy from the country, as well as the customs of the Masai tribe. Have the children act out a lion hunt and sing the song introduced earlier. | |

OBJECTIVES

Objectives:

1. Children will learn some African songs.
2. Children will recognize rhythm as being essential to African music and the drum as an important instrument.
3. Children will compare and contrast the musical heritage of the American Negro and his African ancestor.
4. Children will know some African rhythmic patterns and instruments.
5. Children will increase their listening skills.

CONTENT OUTLINE

I. African music and rhythm has certain characteristics.

    A. Music
        1. Use of antiphony - exchange between lead and chorus.
        2. Harmony
        3. Medium for passing cultural traditions from one generation to the next.
        4. Use of vibration, growling sounds, and other voice inflections.

    B. Rhythm
        1. Polyrhythmic - different rhythms piled on top of each other and played simultaneously, falling into place constantly with shifting patterns.
        2. Use of drums.

## TEACHING PROCEDURES

I. Show filmstrip "Folk Songs of Africa" and play first side of the related record. Discuss the songs and filmstrip with the children. Locate places mentioned in the filmstrip on the floor map. Have the children listen to the record again and listen for the songs that they like best. Make a note of those songs and duplicate their words. Side one of the record might be played at rest or any other appropriate time to make the music familiar and easier to learn.

II. Show the second filmstrip and play the other side of the record. Follow the above procedure.

III. Distribute duplicated copies of the songs the children liked in particular. Include the "Children's Song" learned with the lesson on the Masai tribe. Learn two of the songs having the children read the words, listen to the music, and then singing along. Discuss the content of the songs and lightly tap out the rhythms of the music. Let the children illustrate the songs in pictures as they listen to them again.

IV. Have the children sing songs using rhythm instruments. They can make some of these instruments themselves:

Drums: A coffee can with a plastic lid or an oatmeal box will make a drum. It can be beat with a stick, a pencil, or by hand. Two or three cans or boxes of differing sizes can be taped together to make bongo drums.

## MATERIALS

Filmstrip and record: "Folk Songs of Africa" (No. 1)

Filmstrip: "Africa: Musical Instruments, Percussion" (No. 2, optional)

Materials such as coffee cans and oatmeal boxes, sticks, small boxes, dried beans, small bells, elastic for instruments, as well as commercially-made rhythm instruments.

Records:
1. Drum Suite - The Art Blakey Percussion Ensemble , CL 1002, RCA Victor 1 - 33 1/3 record.
2. Call and Response - Rhythm Group Singing, Ella Jenkins, Folkways FC 7308 (K-3).
3. Record and two filmstrips - Folk Songs of Africa, Bowmar Records FSA-100.
4. American Negro Folk and Work Song Rhythms, Folkways Records FC-7654.

Negro Songs from Alabama, Harold Courtlander, ed., New York: Oak Publications, 1963.

Drums of various shapes and sizes.
Kalimba - (African thumb piano).
This Is Rhythm, By Ella Jenkins, Folkway Recordings.

OBJECTIVES

CONTENT OUTLINE

II. A. Musical activities are a common way to express a diversity of traditional events in one's cultural or ethnic group.

Africa: ceremonial song and dance; initiation rites, harvest festivals, war songs, praise songs, funeral dirges, etc.

Afro-American: work songs, slave songs, etc. Hymns, protest songs, play songs, and chants in folk.

B. Musical lyrics (words of a song) are an outgrowth of personal and group experiences and feelings of: love, anger, humor, joy, fear, fun, protest, etc.

C. Musical instruments are a mechanical or manual tool through which the artist expresses feelings, moods, ideas, rhythm.

1. African musical instruments can be classified as follows:
   a. idiophones, e.g., rattle, hand piana (Sansa), stick clappers, castanets, xylophone
   b. drums
   c. wind instruments
   d. stringed instruments
2. Most common musical instruments of Afro-Americans have been idiophones, drums, wind instruments.

| TEACHING PROCEDURES | MATERIALS |
|---|---|

Rattles: Fill small boxes or cans with a handful of dried beans or rice. Shake them in rhythms to music or dance.

Bells: Attach small bells to circles of elastic that fit around the children's wrists or ankles. These can be shaken in time to music or dance.

As the children sing the songs they have learned they will enjoy using their various instruments to accompany themselves. Let children experiment with their own rhythms. Encourage the children to move their whole body to their own rhythms as well as the rhythms of the music they learn.

Continue learning new songs as the children show interest. Encourage the children to improvise on the themes in the songs.

NOTE: A mature group of primary age children would have much to gain from seeing the excellent filmstrip "Africa: Musical Instruments, Percussion." It would be best used before the children begin making their own instruments.

V. Choose songs from Africa and black folk selections. Allow children to listen so that they may talk about the event the song may describe. Work? Play? Etc.

Talk about the differences and similarities of Black American and African cultures as reflected in the songs heard.

VI. Prepare a display of African musical instruments.

Play the record "This Is Rhythm" by Ella Jenkins. They discuss the meaning of rhythm and ask the children to point out different things that have

| TEACHING PROCEDURES | MATERIALS |
|---|---|

rhythm. Use flannel board pieces or make charts to help the children visualize what they feel, e.g., straight lines representing rhythmic beats, and a crooked line representing a rest or pause. (Other symbols may also be used.)

VII. Hold a discussion about how musical instruments are used to transmit signals and for "talking" as well as for enjoyment. Let them hear recordings of the "Talking Drum" with the vocal translation. Encourage them to duplicate some of the sounds.

Procedure
(a) Play the record and filmstrips in two sessions.
(b) Discuss such points as the following:
    (1) The drum is Africa's most important musical instrument.
    (2) The Africans have a special piano played with the thumbs (Kalimba).
    (3) "Kum Bah Yah" means "Come By Here" or "Stay Near By," and is often sung while the natives work.
    (4) "The Five Drums" song is a folk story about a girl trying to cure her snake bite.
    (5) "Before Dinner" tells us about the way these Africans get their food and prepare it.
(c) Show the kalimba (thumb piano) and allow children to play it during free time.
(d) Sing the following six songs:
    (1) "Kum Bah Yah"
    (2) "The Five Drums"
    (3) "Before Dinner"
    (4) "Work Song"
    (5) "Ev'rybody Loves Saturday Night"
    (6) "Children's Song"

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objective: Children will become aware of the interrelatedness of African song and dance. | I. In African song and dance, various body movements have meaning creating dances to music.<br>II. African musicians are members of a world community which is becoming more interrelated.<br>III. The African musicians are called upon to interpret not only to members of other ethnic groups in Africa, but to the world. |

## TEACHING PROCEDURES

I. Guide the children in learning the meanings of some of the primitive dance and body movements. (Resource people are quite helpful and/or video tapes of African songs and dances.)

II. Have the children attend a performance of an African or Afro-American Dance Ensemble (e.g. Alvin Ailey Dancers, professional or amateur groups), or watch a film of African dances in the classroom.

III. Encourage the children to make up a dance or body movements to a poem or song lyric. The children can make simple percussion, wind or string instruments.

IV. Encourage the children to learn to appreciate the five main categories of African music, namely: traditional music, neo-traditional music, westernized pop music and westernized conservatory music.

NOTE: Introduce one category at a time to children.

V. Have children watch variety television shows depicting African musicians and dancers.

## MATERIALS

Records:

Africa: Afro-American Drums, (Edited by Harold Courlander), Ethnic Folkways Library.

African Drums, Ethnic Folkways Library.

Drums of the Yoruba of Nigeria, (Recorded by William Bascom), Ethnic Folkways Library.

Miriam Makeba (African Folk Songs), RCA Victor

Folk Songs of Africa, Bowman Records

Discovering the Music of Africa, Film Associates of California, (20 minutes, color).

Introduction to Jazz, University of California, (12 minutes, bw)

Selected Negro Spirituals, Encyclopedia Britannica Films, (10 minutes, bw).

Selected Negro Work Songs, Encyclopedia Britannica Films, (10 minutes, bw).

Music of James A. Bland, Encyclopedia Britannica Films, (10 minutes, bw).

Discovering the Music of Africa, Film Associates of Canada, (20 minutes, color).

Video Tapes of African Dances

Negro Folk Music of Africa and America, Ethnic Folkways FE 4500.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objectives: | |
| 1. Children will learn some of the stories that African children know. | I. African myths and legends are the content of many African stories. |
| 2. Children will learn about the integral role of stories in the education of African children. | II. Africans have a tradition of folklore. They have maintained a storytelling tradition. |
| 3. Children will relate to the traditions of African folklore. | |
| 4. Children will compare and contrast American folktales with African folktales. | |

TEACHING PROCEDURES

I. Have the children sit around the teacher. Explain to them that for centuries men, women and children of Africa gathered like this to hear stories. Some of the stories are just for fun, but many of the stories teach lessons on how to behave and have a happy life. Anasi is a favorite character of the West Africans. He is a spider who often acts like a person. He is very tricky. Sometimes he is so tricky that he tricks himself. In the stories children learn such lessons as that it does not pay to be greedy or lazy or try to trick friends.

The teacher may select the stories she thinks her children will enjoy most to be read or told from memory. Set the main mood for the story by asking the children questions that relate some previous experience to the "lesson" in the story. For example, ask, "Has a person ever played a trick on you?" Let the children respond. Then tell the children that Anasi had a trick played on him by a hyena. See how Anasi felt when he found out that he had been tricked, and what he did to keep the hyena from playing more tricks on him. Then tell the story of "Why the Hyena Has Stripes." Be sure that the questions asked build sympathy for the right character, as the hyena comes out to be a sorry loser.

Tell one story at a sitting. It is helpful to set aside a special time each day to tell another story.

MATERIALS

Ashanti, Folk Tales from Ghana, Folkways Records and Service Corp., 1966.

Anasi the Spider, Texture Films, 16 mm sound film, Macmillan.

African Legends and Folk Tales, 6 filmstrips with recorded narrations, Macmillan.

Books:

Arnott, Kathleen, African Myths and Legends. New York: Walch, 1962.

Creel, J. L., Folk Tales of Liberia. Minneapolis: Denison, 1960.

Ennis, Merlin, Umbundu: Folk Tales from Angola. Boston: Beacon Press, 1962.

A copy of Anasi Tales and Fourteen Hundred Couriers.

Witing, Helen A., Negro Folk Tales. Washington, D. C.: Associated Publishers, 1938.

Folklore K-4

Clark, Molhie, Congo Boy, (Book and Record), Scholastic Record.

Aardema, Verna, The Na of Wa. New York: Coward-McCann, 1960.

Aardema, Verna, "Tales from The Story Hat." New York: Coward-McCann, 1960.

Courlander, Harold and Leslau, Wolf, The Fire on the Mountain. New York: Henry Holt, 1950.

Fournier, Catherine, The Coconut Thieves. (Illus. by Janina Domaska) New York: Scribner's, 1964.

Heady, Eleanor B., Jumbo Sungura! New York: Norton, 1965.

Price, Pattie, "The Tales of the Tree" in Around the World Story Book, by Donny Kaye. New York: Random House, 1960.

Rickert, Edith, The Bojabi Tree. New York: Doubleday, 1923.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| II. Encourage the children to tell their own made-up stories like the Anasi stories. Let them have a session where they tell their own stories.<br>These stories can be written on a wall chart or put in a special book. Children may also tape record their stories. | |
| III. Read to the children some of the African Myths and Legends, especially the animal stories. Ask the children if they would like to have an animal parade. If so, ask them to bring some musical instruments from home. Give them paper bags and help each child to make a mask of whatever animal he chooses to be. Give the children instructions for a dance step or let them create their own. Complete all masks to be worn. Tell each child to put on his mask, get his instrument and remember the dance they had been taught. They are then told to parade around the school yard. | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| 1. Children will relate to the rich body of African fiction and poetry. | I. Fiction, poetry and drama interwine as the cultural heritage of Africa. |
| 2. Children will accept fiction and poetry as entertaining literature.<br>3. Children learn to appreciate cultures different from their own. | II. African fiction, folklore and poetry contain the wisdom, beliefs and lessons of the people and is a vehicle through which a society transmits these to its children. |
| 4. Children will learn to see their own culture and their own values from a different perspective. | III. All African literature, both the tradition and the modern, has its roots in the vibrations of African traditional life. |

## TEACHING PROCEDURES

I. The teacher may select the story or elicit suggestions from the pupils. She may read, tell the story from memory or tape record the story prior to the activity. Set the mood for the story or poetry by organizing it around a strategy of inquiry teaching. Put simply, inquiry teaching is teaching that puts the children into a position of having to engage in the major operations which constitute rational inquiry. These operations revolve around four basic steps: *defining a problem* for investigation, *hypothesing* answers to this problem, *testing the hypotheses* against evidence, and finally *drawing conclusions*.

II. Have the children compare the fiction and folklore of one region with that of another.

III. Help the class in analyzing African poetry. Guide them in creating verses of their own.

## MATERIALS

(Fiction: K-4)

Akinsemoyin, Kunle, *Twilight and the Tortoise*. Lagos, Nigeria: African University Press, 1963.

Bonnon, Laura, *Memo Meets the Emperor*. Albert Whitman, 1957.

Economakis, Olya, *Oasis of the Stars*. New York: Coward-McCann, 1965.

Goetz, Lee Garrett, *A Camel in the Sea*. New York: McGraw-Hill, 1966.

Holding, James, *Mr. Moonlight and Omar*. New York: Morrow, 1963.

Lindgren, Astrid, *Sea Lions on Kilimanjaro*.

Masefield, John, *Juma, The Little African*.

London, New York: Thomas Nelson, 1965.

(Poetry K-4)

Clark, Peter, "Play Songs," *In Poems from Black Africa*, ed. Langston Hughes. Indiana: Indiana University Press, 1963.

Hughes, Langston, ed., *Poems from Black Africa*. Indiana: Indiana University Press, 1963.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objectives:<br>1. Children will learn to recognize African art as being African.<br>2. Children will learn to use African themes in their own art experiences. | I. Observation of color and design in African art.<br>II. Appreciation of Africa's cultural and creative contribution to literature and art.<br>III. Creation of art and craft objects using African themes and designs. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Show filmstrips and slides of art work about Africa. After the viewing, have the children think of one of the pictures that they liked quite well and then have them draw their own picture using the ideas from the pictures they saw. Any popular medium of the children's art work could be used. Provide materials, then set up the filmstrip on a projector and turn the filmstrip to the various frames the children wish to refer to. Discuss the subject matter in the pictures. After the pictures are finished, let the children give their own ideas about their pictures. | Filmstrip: UNICEF Art: Children of Africa.<br>Any number of art mediums and materials that the children enjoy. Be sure to include at least clay, paint, and crayon.<br>Filmstrips: The African Art Study Kit. (Collier-Macmillan), 2 filmstrips - art and music with guides, records of music, art portfolio.<br>African Culture Series. Native Artifacts (Children's Museum) Detroit Public Schools.<br>Slides and Guides--Slidesets. Discovering the Art of Africa, 28 slides.<br>Filmstrip: African Dress and Design. Chicago, Illinois: SVE. |

## Evaluation

1. See if the children can identify geographic areas of Africa and principle cities on a map.
2. Collect products of children's work--e.g., pictures, models of homes, home-made instruments. Judge them for their "African quality."
3. See if children sing the African songs they learn at free time.
4. Collect stories and plays that children make up. These might be put into a special book. (Tape recordings of songs and dances might also be collected.)
5. Ask each child to tell what he knows about Africa before and after the unit. Compare responses.
6. Have children retell African folk tales.
7. Have children compare and contrast African culture with American culture.

## Bibliography of Books for Children on Africa

Akinsenoyin, Kunie, Twilight and the Tortoise. Lagos, Aup, 1963, 80 p. Grades 2-5.

Crombie, Isavel, My Home in Nigeria. London, Longmans, 1959, 17 p. (My Home Series), Grades K-2.

Darbois, Dominique, Agossou Boy of Africa. Chicago: Follett Publishing Co., 1962, 47 p, Grades K-2.

Elkin, Benjamin, Why the Sun Was Late. New York: Parent's Magazine, 1966, unp., Grades K-3.

Hoffman, Claire, World Friends: In Africa. New York: Friendship Press, 1959, 15 p., Grades K-3 (Picture Album of 15 photographs with descriptive text).

Hughes, Langston, The First Book of Africa. New York: Franklin Watts, 1964, 82 p., Grades 2-5 (Illustrated with photographs).

Joy, Charles R., Young People of West Africa; Their Stories in Their Own Words. New York: Duell, Sloan and Pearce, 1961, 205 p., Grades 2-5.

Mansfield, John, Juma the Little African. New York: Thomas Nelson, 1965, unp., Grades 1-3.

Manuel, Alfred, Obioma and the Wonderful Ring. London: Longmans, 1966, 26 p. Grades 3-4 (Progress in Reading Series).

Millen, Nina, *Children of Africa*. New York: Friendship Press, 1959, unp., Grades K-2 (Around the World Series).

Pine, Tillie S. and Joseph Levine, *The Africans Knew*. New York: McGraw-Hill, 1967, Grades K-4.

Quinn, Vernon, *Picture Map Geography of Africa*. Philadelphia: Lippencott, 1964, Grades 3-6.

Sutherland, Efua, *Playtime in Africa*. New York: Atheneum, 1966.

Swinfield-Wells, Muriel, *Handwork and Craft Teaching for Tropical Schools*. London: Longmans, 1963, Grade 2 and up.

Worthington, Frank, *Kalulu the Hare*. London: Longmans, 1963, 63 p. Grades 1-2 (New Method Supplementary Readers Series).

Jenkins, Ella, *The Ella Jenkins Song Book for Children*. New York: Oak Publications.

## Bibliography of Books for Teachers' Background

Clark, Leon, *Coming of Age in Africa: Continuity and Change*. New York: Frederick A. Prager, 1969.

Dykstra, Gerald, Richard Port and Antonette Port, *A Course in Controlled Composition*. *Ananse Tales*. New York: Teachers College Press, Columbia University, 1966.

Fuja, Abayomi, *Fourteen Hundred Cowries*. London: Oxford University Press, 1962.

Goodman, Mary Ellen, *Race Awareness in Young Children*. New York: Collier Books, 1966.

Hawkinson, John and Martha Faulhaber, *Music and Instruments for Children to Make*. New York: Scholastic Book Services, 1970.

Taba, Hilda, *Teaching Strategies and Cognitive Functioning in Elementary School Children*. San Francisco: San Francisco State College, 1966.

Thompson, Elizabeth Bartlett, *Africa Past and Present*. Boston: Houghton Mifflin Co., 1966.

Banfield, Beryle, *Africa in the Curriculum*. Manhattenville Station, New York: Edward W. Blyden Press, Inc., 1968.

## Audio-Visual Materials

Filmstrips and Record Sets

Africa: Musical Instruments, Textiles, Jewelry and Architecture. Pleasantville, New York: Warren Schloat Productions, Inc., 10570, 1970.

Folk Songs of Africa, Bowmar Records, FSA-100.

Negro Folk Music of Africa and America, Ethnic Folkways FE4500.

UNICEF Art. Pleasantville, New York: Warren Schloat Productions, Inc., 10570, 1970.

ABC Documentary. The Continent of Africa. New York: McGraw-Hill.

The Continent of Africa: The Children of Africa. Jamaica, New York: Eye-Gate Filmstrips and Record Set.

African Culture Series, Native Artifacts, Children's Museum, Detroit Public Schools.

Slide and Guide--Discovering the Arts of Africa (28 slides).

# Language Experiences - Black Media

## Introduction

Ralph Ellison describes what it is like to be a black American:

> "I am an invisible man. No, I am not a spook like those who haunted Edgar Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids. And I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me."[1]

Ellison's insight is reflected in American schools that contain a limited and inadequate amount of instructional materials relating to the "Black Experience."

There is a paucity of black and integrated materials in the public schools. This omission of Blacks is detrimental to the racial attitudes of both Black and white children. Every American child should be exposed to materials that reflect society, rich with the traditions and contributions of all people.

American schools have a challenge and responsibility to educate all children in reference to various cultures. Moreover, it extends to helping children deal with social issues and problems. Children become aware of racial differences at an early age. Schools and parents cannot wait until children grow old to begin instruction, and providing experiences, in terms of race relations. Young children must begin to explore instructional materials reflecting a multi-ethnic world as part of their early school experience. Both Black and white children can benefit from this experience. The Black child can be provided with models in literature with whom he can identify. The white child can begin to develop understanding and respect for a race of people, and their culture. Hopefully, through effective materials and teaching techniques, children will develop better understanding, resulting in more positive human relations.

This unit is an attempt to make the "Black Experience" visible - to communicate black culture and history so that young children are made aware of the contributions made by Black Americans to society. Books are powerful teaching and learning tools. If books and instructional materials offer an honest and realistic view of life in America, the children who utilize these materials will begin to move in the direction of understanding and mutual compatibility.

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[1] NAACP Education Department, Integrated School Books. New York: NAACP Special Contribution Fund, 1967, p. 3.

This unit has been planned for children from kindergarten through third grade. However, modifications and revisions may be made in order to extend its utility to the nursery or intermediate level. The unit need not stand alone. It is intended to be correlated with a language arts curriculum.

Most of the resources included can be implemented in an unstructured environment, providing children with the necessary freedom to manipulate and explore. But, at the same time, teacher supervision and guidance is encouraged.

## General Goals

1. To enrich and develop the skills of communication through the media of black culture.
2. To present factual information about Black Americans that will counter biased opinions and prejudices.
3. To interpret American life through interactions among multi-ethnic groups in an integrated society.
4. To present some of the issues of current American social problems, thereby helping children learn to cope with them.

## OBJECTIVES

Objectives: (Speaking)

I. To extend and enrich children's vocabulary.

II. To create an atmosphere conducive to discussions relating to black culture and history.

III. To encourage children to engage in storytelling about Black Americans and their experiences.

IV. To enable children to give explanations and simple directions.

V. To promote choral speaking through the use of black poetry.

VI. To improve oral expression and participation by providing opportunities for sharing and role playing.

## CONTENT OUTLINE

I. Children will be helped to learn a vocabulary relating to black culture. The following words will be introduced:

A. Soul food, including such terms as corn bread, peas, ham hocks, neck bones, turnip greens.
B. Soul music, including such terms as jazz, rhythm, and blues.
C. Afro-American
D. Bush
E. Disheka
F. Soul
G. Soul brother

II. Skills in speaking in complete thoughts rather than single words will be developed. Moreover, ability to repeat sounds will be focused upon.

III. Children will learn how to give explanations, simple directions, and share experiences.

IV. Children will develop skills in storytelling, choral speaking, and dramatic play.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| I. Display a chart with words and pictures depicting soul food. Ask the children if they have seen or eaten these foods. Explain to the children that various races and ethnic groups have their own culture. Tell them that these foods are a part of black culture. Pronounce each word on the chart and have the children repeat it. Ask the children to relate various foods in their own culture that they enjoy. | Chart paper, felt pen, manila paper, pencils, magazines, paste, and scissors.<br>Map of the United States.<br>Soul foods. |
| II. Using the chart, discuss soul foods. Afterwards, encourage the children to write a poem. Emphasize the use of oral expression. Write the poem on a chart as the children dictate. Allow the children to use their poem for independent reading, or oral reading to a small group of children. | |
| III. Have pupils bring magazines to school. Allow the children to look for foods in the magazine which are a part of black culture. Ask the children to cut out pictures, and paste them on construction paper. These sheets may be compiled into a booklet of "soul foods," and displayed in the reading center. | |
| IV. Take the children on a trip to a local supermarket. (Arrange the trip ahead of time with the manager.) Allow the children to identify the "soul foods" at the market. Plan to purchase a few of the foods. | |
| V. Arrange a tasting party in school, cooking the purchased food. Invite parents to assist in preparing the food. As a snack or lunch, provide children with a variety of these foods. Foods to be tasted can include: | |

TEACHING PROCEDURES

- A. Corn bread
- B. Black-eyed peas
- C. Ham hocks
- D. Candied sweet potatoes
- E. Neck bones

VI. Give each child portions of each food. As the foods are presented discuss the geographic location where they are grown. When the meat is served, relate its source also.

VII. Explain the types of music to the children. Define these terms: jazz, blues, calypso, popular, rock n'roll, classic, and spiritual. Relate to the children that various races and ethnic groups have their own music and appreciate certain types of music. Ask them which type they like and which type do they have in their homes? Following the discussion, tell the children about the type of music that Black Americans have created. Discuss some black artists that developed the music. Suggested artists:

Jazz: Duke Ellington, "Satin Doll"
Blues: Aretha Franklin, "Gentle On My Mind" "Bring It on Home To Me"
Popular: Dionne Warwick, "With These Hands" "You'll Never Walk Alone"
Rock and Roll: The Jackson Five, "I'll Be There," "One More Chance"
Spiritual: Edwin Hawkins Singers, "Oh Happy Day"

VIII. Have the children listen to the musical works by black artists. Allow them to listen to musical works by white artists. Compare the styles and moods of the music. Ask the children if they know what the artists are

MATERIALS

Records:

The Story of Jazz, Folkways Records and Service Corp

An Evening with Belafonte/Makeba, Songs from Africa, RCA Victor.

Louis Armstrong, Disney Songs the Satchmo Way, Walt Disney Productions, 1968.

Andre Watts, Rhythms of the World. New York: Columbia Records, Folkways Records, 1955.

The Jackson Five - Current Selections.

Dionne Warwick - Current Selections.

Marian Anderson - "He's Got the Whole World in His Hands."

Books:

Brooks, Gwendolyn, Selected Poems. New York: Harper and Row, 1963.

Jones, Margaret, Martin Luther King, Jr. Chicago: Children's Press, 1969.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| are trying to relate. Tell them that music is a means of expressing one's inner feelings. | Keats, Ezra, *A Letter to Amy*. New York: Harper and Row, 1968. |
| IX. Bring pictures to the class that will help to explain the other words of the vocabulary, such as bush, soul brother, Afro-American, and disheka. Ask the children to compare the hair styles and dress of various blacks. Then ask them to compare these styles to the styles of the white Americans, Indian, Eskimo, Chinese, etc.<br>A. Did Martin Luther King have a family similar to yours?<br>B. In what part of the United States did he live?<br>C. Do any of you participate in the same sports as Martin did?<br>D. How do you think Martin felt when he discovered there were certain places he and his family could not go?<br>E. Have you thought as Martin did about what you would like to be when you become an adult?<br>F. What did Martin do to change the laws of America?<br>G. What kind of prize was Martin Luther King awarded and why?<br>H. What terrible thing happened to this man in 1968? | Keats, Ezra, *Jennie's Hat*. New York: Harper and Row, 1966.<br>Keats, Ezra, *Goggles* New York: The Macmillan Co., 1969.<br>Merriam, Eve, *The Inner City Mother Goose*. New York: Simon and Schuster, 1969. |
| X. Arrange the *Story Sets - Negro Family* on a flannel board. Introduce each member of the family on the board. Begin a story about what each member might be doing or saying. Have several children complete the story, manipulating the figures to illustrate it. Place several members of the family in random | Story Sets:<br>Negro Family, Instructo.<br>Negro Family, The Judy Co. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| order on the flannel board. Make up an appropriate riddle concerning a member of the family and have a child select the correct member from the flannel board. Ask the children to tell you things which are common to the children figures and which are common to adult figures. Responses might be old-young, big-little, male-female, etc. | |
| XI. Use the Boning Profile of Black Americans and the Gallery of Great Afro-Americans to stimulate discussion regarding facts about black Americans. Show the pictures and relate the historical evidence to the children. Ask children to tell you some of the contributions that certain blacks have made. Afterwards, develop a panel group for discussion. | Pictures:<br>Gallery of Great Afro-Americans, Initial Teaching Alphabet, Inc., 1969.<br>Boning, Richard, Profiles of Black Americans. New York: Dexter and Westbrook, 1969. |
| XII. Have the children give simple directions for getting to the market they visited. Help the class construct a map of the area from the school to the market. Pass out directions on a sheet of paper for making "corn bread." If cooking facilities are available, allow the class to bake the bread. Allow one child to give directions to another child for baking the bread. | |
| XIII. Use the poem "The Crazy Woman" for the development of choral reading skills. Read the poem to the children. Ask the children to stand and repeat the lines in unison until all their voices blend together. | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objectives: (Listening)<br>I. To develop skills in listening.<br>II. To listen to and understand simple directions.<br>III. To appreciate listening to stories, music, and poetry relating to the black experience. | The children will listen to stories, music, prose, poetry, and various sounds. |

## TEACHING PROCEDURES

I. Show the filmstrip and album "Listen Jimmy" or "People Are Like Rainbows" to the children. Tell them to listen carefully because someone will be chosen to lead a discussion afterwards. Complete the showing. Call on one child to start talking about what he saw. Ask them such questions as:

   A. Who was Jimmy?
   B. Did he have friends of another race?
   C. What is a rainbow?
   D. How can people be like rainbows?
   E. Can you love and respect all people regardless of their skin color?

II. Introduce black songs of the Civil War to the class. Have them listen carefully to the words. Invite them to join you in singing the song. Check to see if each child is singing each line correctly.

III. Have the children develop their own songs and stories in the classroom. Tape record the songs and stories. Later allow the children to listen to them for enjoyment. Give each child crayons and paper to draw a picture while listening to the story or song.

IV. Use the instructional tapes Literary Figures with the class. Develop a group game, called "Guess Who." Play the tape about notable blacks. Stop the tape at certain intervals, and tap one child on the shoulder. Ask him, "Guess who is being discussed?" After the response, continue to play the tape. Repeat the performance, and tap another child on the shoulder.

## MATERIALS

Filmstrips:

Getting to Know Me. Chicago: SVE Educational Filmstrip
Listen Jimmy
People Are Like Rainbows
A Boat Named George
Strike Three! You're In

Black Folk Music in America. Chicago: SVE Educational Filmstrip
Songs of Slavery
Black Songs of the Civil War
Black Songs of Modern Times
Black Songs After the Civil War

Robert and His Family. Chicago: SVE Educational Filmstrip
Robert's Family at Home
Robert's Family and Their Neighbors
Robert and Father Visit the Zoo
Robert Goes Shopping

Instructional Tapes:

Literary Figures. Detroit: Tapes Unlimited, 1968 (4411).

Crayons, paper and pencils.

Tape recorder, filmstrip viewer.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Allow the game to progress until all the children have had a turn. This game is conducive to the development of good listening habits. | Books:<br>Baker, Bettye, What Is Black. New York: Franklin Watts, Inc., 1969. |
| V. Play the game "Little Brown Boy" with the children. Tell the first child to start talking about the "Little Brown Boy." The first child may say, "The little brown boy lives in a house." Point to the next child. The next child repeats what the first one said and adds another item. Limit the game to three or four children. | Blue, Rose, Black, Black, Beautiful Black. New York: Franklin Watts, Inc., 1969.<br>Bond, Jean, Brown Is a Beautiful Color. New York: Franklin Watts, Inc., 1969.<br>Browner, Richard, Every One Has a Name. New York: Henry Z. Walch, 1961. |
| VI. Read the book Every One Has a Name to the class. Reread the book to the class, saying only the first part of a phrase. Have the children complete each phrase of the story. Say to the class, "You can teach him a trick, like catching a stick." Pause at this point and permit the children to say, "His name is Dog." Continue until the entire book has been read. | Holsclaw, Cora, Just One Me. Chicago: Follett Publishing Co., 1967.<br>McGovern, Ann, Black Is Beautiful. New York: Four Winds Press, 1969.<br>Whiting, Helen, Negro Folk Tales. Washington, D. C.: Associated Publishers, Inc. |
| VII. Use the song "Black and White" to develop listening skills. Ask the children to listen carefully to the song. Have them relate the experiences they heard. Using the content of the song, help the children develop a puppet show. | |
| VIII. Show the overhead transparencies of Negro Heritage. Explain the contributions of each black American. Ask the children if they would like to have a collection of pictures of famous black Americans. If so, they will be given profiles of blacks on sheets of paper that were seen on the transparencies. List their names on the board. Give the children duplicate outline pictures of the | Transparencies:<br>Negro Heritage, Troll Associates. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| heroes, along with pencils and crayons. Tell them to write the Black American's name under his picture and then color the profile. Pass construction paper to the children so that they can make a cover for their booklet. Have the children staple all the pages together between the covers for a book. | Film:<br>Lonnie's Day. Chicago: Coronet Films.<br>Chart and pictures of Black Americans. |
| IX. Display a chart "We Are Black Americans." Suggestion: Pictures of Black Americans and their roles in American society.<br>Julian Bond - Politician<br>Richard Hunt - Artist<br>Diahan Carroll - Actress<br>Cassius Clay - Fighter<br>Flip Wilson  Comedian<br>Dick Gregory - Lecturer<br>Edward Brooke - Senator | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objectives: (Literature) | |
| I. To develop a positive self-concept within children. | I. Reading books about Black Americans and Black culture. |
| II. To relate a realistic view of the world. | II. Observing physical differences among people. |
| III. To communicate a system of values through literature. | |
| IV. To expand children's knowledge. | |
| V. To learn to enjoy books. | |

## TEACHING PROCEDURES

I. Have the children read integrated literature. Ask the children if they have had some of the same experiences as the story characters. Ask them how they feel about themselves and others Use the camera and take pictures of the children. Prepare a bulletin board with the children's photographs. Have each child lie on the floor on a piece of paper, while another child traces their profile. Give the children scissors to cut out their profiles. Provide paint so they can fill in the physical features and necessary clothing.

II. Have one child read *Swimming Hole* to a group of children. Ask the children the following questions:

   A. Why did Steve refuse to play in the swimming hole?
   B. How did Steve come to realize that color is only skin deep?
   C. How did Steve solve his problem?

   Let the children role play the situation in the story.

III. Display *The Dog Who Came to Dinner* so that children will want to read it. Read the story to a group. Discuss with the children what happened in the story. Invite them to participate in a puppet show, relating the experience of the dog who came to dinner.

IV. Give the book *Jennie's Hat* or *A Letter to Amy* to one class member. Allow him to read the book and later tell the story to the class or a small group. Encourage pronunciation, tone, enunciation, expression and pitch.

## MATERIALS

Books:

Adoff, Arnold, *Malcolm X*. New York: Thomas Y. Crowell Co., 1970.

Beim, Jerrold, *Swimming Hole*. New York: William Morrow and Co., 1951.

Bertol, Roland, *Charles Drew*. New York: Thomas Y. Crowell Co., 1970.

Blue, Rose, *A Quiet Place*. New York: Franklin Watts, Inc., 1969.

Boone-Jones, Margaret, *Martin Luther King, Jr.* Chicago: Children's Press, 1968.

Brenner, Barbara, *Beef Stew*. Alfred A. Knopf, Inc., 1965.

Goldin, Augusta, *Straight Hair, Curly Hair*. Thomas Y. Crowell Co., 1966.

Hill, Elizabeth, *Evans Corner*. New York: Thomas Y. Crowell Co., 1967.

Keats, Ezra J., *Goggles*. Canada: The Macmillan Co., 1969.

Justus, May, *New Boy in School*. New York: Hastings House, 1963.

Lerner, Marguerite, *Red Man, White Man, African Chief*. Minneapolis: Lerner Publications Co., 1969.

Showers, Paul, *Look at Your Eyes*. New York: Thomas Y. Crowell Co., 1962.

Showers, Paul, *Your Skin and Mine*. New York: Thomas Y. Crowell Co., 1965.

TEACHING PROCEDURES

V. Read the story Martin Luther King, Jr., to the children. Arrange the children in a circle on the floor before the story is read. Informal discussion should follow the reading.

VI. Play "I Have a Dream" or excerpts from the recording, by Martin Luther King, Jr. Discuss Martin Luther King's dream and aspirations with the children. Present mimeographed profiles of Martin Luther King, Jr. Have children color the profiles. These pictures will be a component of a display entitled "Black Americans," and individual booklets with the same title.

VII. Arrange a book center with many integrated books of good quality. Encourage the children to read these books. Children will relate their readings to the class each week during a special literature hour.

VIII. Provide a book club for the children. Tell them to select as many books to read weekly as they want. Encourage children to write the title, author and summary of each book read. These written forms will be kept in each child's folder.

IX. Display a bulletin board. Make the heads of worms with construction paper. Write each child's name on the back of each worm. Put materials on the board. Tell the children that each time they read black or integrated literature, they will receive a segment of the worm. Each segment will be added to the worm with their name on it. The pupil who has the most segments after a period of time will be given a book.

MATERIALS

Taylor, Sidney, The Dog Who Came to Dinner. Chicago: Follett Publishing Co., 1966.

Udry, Janice, What Mary Jo Shared. Eau Claire, Wisconsin: E. M. Hale and Co., 1969.

Reading Kit:

We Are Black. Chicago: Science Research Associates, 1969.

Keats, Ezra, Jennie's Hat. New York: Harper and Row, Inc., 1966.

Keats, Ezra, A Letter to Amy. New York: Harper and Row, Inc., 1968.

Paper, scissors, folders, construction paper, and crayons.

Record or Tape:
Martin Luther King, Jr., I Have a Dream.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objectives: (Poetry) | |
| I. To relate the contributions of Black poets. | I. Black poets have contributed to American society through their works of poems and poetry. |
| II. To extend the inner feelings of Blacks to young children. | |
| III. To provide children with an avenue of free expression. | |

TEACHING PROCEDURES

I. If available, visit a cultural center that has the works of Black poets. Prepare the children before the trip by talking about some Black poets and their works. Read poems from Golden Slippers by Arna Bontemps and Christmas Gif' by Charlamae Rollins to the class. This will stimulate their thinking of poetry. The director of the center will read some poems to the children while visiting the center. (If no center is available, perhaps you can create one in your school or class.)

II. Back at school, discuss the trip with the children. Ask the children what they saw at the cultural center. Ask them if they liked any of the poems or poetry they listened to or read. Stress the fact that Blacks have contributed to society through prose and poetry. Have the children write a class poem related to the field trip that was taken. Write the poem on the board as it is developed by the class. Prepare a chart that consists of the class poem. Have the children read the class poem from the chart that was developed.

III. Have the children develop a series of poetry books about Black Americans. They can dictate the poems to the teacher who will type them on a primary typewriter. The children can do their own illustrations. Each child will select a title for his book. The books will be displayed and later sent home.

MATERIALS

Books:

Bontemps, Arna, American Negro Poetry. New York: Hill and Young, 1963.

Bontemps, Arna, Golden Slippers: An Anthology of of Negro Poetry. New York: Harper and Row, 1956.

Breman, Paul, Sixes and Sevens: An Anthology of New Poetry. London: Paul Breman, 1962.

Brooks, Gwendolyn, Bronzeville Boys and Girls. New York: Harper and Row, 1956.

Rollins, Charlemae, Christmas Gif'. Chicago: Follett Publishing Co., 1963.

Rollins, Charlemae, Famous American Negro Poets. New York: Dodd, Mead and Co., 1964.

Rosett, Christina, Adding a Poem. New York: Holt, Rinehart and Winston, 1964.

Chart paper, felt pen.

Primary typewriter.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| IV. Bring to class some recordings of Black poetry. Let the children listen to these recordings. Identify the poet that wrote each poem. Play the recording. Ask children to identify a poet with a particular poem. Ask the children how they feel when they hear certain works of poetry. Does a particular poem make you feel happy or sad? Is it amusing or boring? | Records:<br>Bontemps, Arna, An Anthology of Negro Poetry for Young People, Folkway Records.<br>Record player. |
| V. Display some poems in the reading center. Allow children to browse and read the poetry whenever they desire. Have each child collect an anthology of poems. Compile the anthology of poems. Use construction paper for the cover of the compilation of poems. Give children crayons to draw illustrations for the poems. Children will read poems in the "poetry hour" twice a week, using their anthology of poems. | Crayons, paint, brushes, construction paper. |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| To present Black poetry encompassing those qualities that are especially appealing to young children. | Poetry can be enjoyed and appreciated through focusing one's attention on its many sound devices and appealing elements.<br>1. Rhyme, rhythm, free verse, dialect.<br>2. Meter and cadence-balanced rhythmic flow.<br>3. Onomatopoetic words - use of words that imitate or illustrate natural sounds, hiss, creaking.<br>4. Alliteration - occurrence of two or more words having the same initial sound.<br>Ex: wailing in winter wind<br>imagery<br>figurative language |

## TEACHING PROCEDURES

Sample Lesson Plan for Teaching: "The Snow," by Mary Effie Lee Newsome.

1. Read the poem slowly and expressively to the children. Ask what season of the year we usually get visits from the snow. Have them sit very still and visualize what it looks like out-of-doors after a visit from the snow. What does the poet mean by "blankets," "courteous"? Can we hear the snow? Where does the snow sleep?

2. Read other poems by the poet about snow: "Snow Prints," "Prints," "The Gathering." Discuss mental images one has of the snow, things one can do in the snow that cannot be done at other times. For older children, the concept of metaphor and imagery can be introduced. What words make a picture in their minds. Point out the words *blanket*, *visitor*, *snores*, as way poet makes language more concise by assigning life and form, human characteristics to inanimate things of nature.

3. Excellent topic for creative art and dance. A "Dance of the Snowflakes" can be improvised to Snow Fall - by the Soulful Strings. Have children write about their own impressions of the snow. Other selections about snow by Gertrude M. McBrown: "The Snow Man," "Coasting," "Fairy Snow Flakes."

## MATERIALS

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| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| To provide experiences in imagination and emotion which may be an impetus for stimulation and inspiration to creative individual writing and expression. | Young children can gain understanding and respect of varied ethnic group experiences, feelings, through:<br>story element of poetry<br>emotion |

TEACHING PROCEDURES

Sample Lesson Plan for Teaching:
Incident: Baltimore, Countee Cullen
Hughes: Merry-Go-Round

1. Begin presentation by asking children if they have ever had "hurt feelings," or have been "embarrassed." Discuss incidents that may cause one to feel this way.
2. Read "Incident: Baltimore," "Merry-Go-Round." Discuss how the children felt in these two incidents. What words of the poem express these feelings?
3. Where did the two incidents take place? How did the little boy in Baltimore feel before he was insulted?
4. Discuss concept of discrimination, through exploration of term Jim Crow. Talk about varied ways discrimination is practiced in school setting (dramatize specific incidents).
5. Have children write about their own embarassing moments. Show pictures of children portraying intense emotion. Discuss probable cause of such.

Sample Lesson Plan for Teaching:

Michael is Afraid of the Storm - Gwendolyn Brooks

1. Begin presentation by discussing fear. What kinds of things are you afraid of? Why? How many of you are afraid of storms?
2. Read: Michael Is Afraid of the Storm." How old is Michael? How does he control his fear? How does he show it? Have children recall ways in which they express fear. Ways they control it.

MATERIALS

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| TEACHING PROCEDURES | MATERIALS |
|---|---|
| 3. Point out imagery of lines: "lightening is angry," "thunder spanks;" "pain punishes." | |
| 4. Encourage children to begin their own personal anthologies of black poetry. Discuss concept - anthology: a collection of poems by different authors. Teacher can mimeograph those selections requested by the children. Children can illustrate. | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| To broaden the child's knowledge of the uses and the possibilities of language and to point out the dividends such usage pays in terms of clarity or the ability to communicate. | Language can be stimulated through the sensory content of poetry (words appealing to the senses). Man's natural environment has provided much poetic material depicting the sensory content of poetry.<br>tactile (touch)<br>smell<br>visual<br>taste<br>hear |

TEACHING PROCEDURES

Sample Lesson Plan for Teaching: Palace, D. V. Johnson

1. Begin presentation by showing children a variety of sea shells. Talk about what mental images they create. "What does it look like?"
2. Read "Palace." What was the shell like to the poet? Why? What do you hear when you listen? What kind of shadows might you see around a seashore? A palace?
3. Discuss commonplace items in Black is Beautiful. Elaborate on sensory context of illustrations.

MATERIALS

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| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objectives: (Folklore) | |
| I. To relate the rich traditions of Black folklore to children. | I. Blacks have a tradition of folklore. They have maintained a storytelling tradition. |
| II. To teach children to appreciate this form of oral literature. | II. Folklore is a body of entertaining stories that have become a tradition in Black culture. |
| III. To accept folklore as a body of entertaining stories. | |

## TEACHING PROCEDURES

I. Read to the children some of the *Negro Folk Tales*, especially the animal stories. Ask the children if they would like to have an animal parade. If so, ask them to bring some musical instruments from home. Give them paper bags and help each child to make a mask of whatever animal he chooses to be. Give the children instructions for a dance step or let them create their own. Complete all masks to be worn. Tell each child to put on his mask, get his instrument and remember the dance they have been taught. They are then told to parade around the school yard.

II. Relate some of the folklore from *Did You Feed My Cow* to the class. Ask the children if they would like to play some games. If the response is "yes," the games will be taught and all will participate. (Note instructions in the references).

III. On another day, give the children paper and pencils. Refer them to the riddles in *Did You Feed My Cow*. Ask the children to develop their own riddles. When the riddles are completed, they will be collected. The children will be told to compile the riddles into a booklet. Put the booklet on display in the school entrance.

IV. Tell the story of John Henry to the class. Ask the children the following questions:

A. Who was John Henry?
B. What did he do all his life?
C. Did he have a good life?
D. How did his life end?

## MATERIALS

Books:
Ennis, Merlin, Umbundu: *Folk Tales from Angola*. Boston: Beacon Press, 1962.

Gipson, Fred, *Trail-Driving Rooster*. New York: Harper and Row, 1955.

Keats, Ezra J., *John Henry*. New York: Pantheon Books, 1965.

Taylor, Margaret. *Did You Feed My Cow?* New York: Thomas Y. Crowell, 1956.

Whiting, Helen A., *Negro Folk Tales for Pupils in the Primary Grades*.

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*There's a Brown Boy in the Ring*, Folkways Records and Service Corp., 1966.

*Children's Jamaican Songs and Games*, Folkways Records and Service Corp., New York, 1957.

Musical Instruments: Commercially made, or such materials as oatmeal boxes, sticks, coffee cans, dried beans, small bells, or elastic may be used for instruments.

Paper, pencil, shelf paper, crayons, paper bags, scissors, paint, and brushes.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Tell the children to write a story about John Henry. After the story has been written, give them crayons to develop illustrations. Take all the stories and put them on a display table. Later, they may be taken home. | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| Objectives: (Written Communication)<br>I. To develop skill in handwriting.<br>II. To motivate the children to write creatively.<br>III. To create a desire for writing stories, prose, and poetry.<br>IV. To increase vocabulary growth and development. | The children will increase their vocabulary and develop language skills, thereby writing creatively. |

TEACHING PROCEDURES

I. Invite a Black fireman to class. Prepare the children for the visit. Afterwards, have a discussion about what the fireman discussed. Ask them if they have experienced a fire. Give the children paper and pencils to write an experience story. Ask individual children to read their story to the class.

II. Remind the children of the resource person who came to the class. Discuss the content of the visit. Ask the class if they would like to write a newsletter. If the response is "yes," give the children pencil and paper. Ask each child to write what he remembers about the visit. Each child will read orally what he has written. Record the writings of all the children on the board. Select different comments and write the newsletter on the board. Read the letter with the children. Type copies of the letter. Send the newsletter home to the parents.

III. Give each child paper and pencils. Have them construct alphabetical word cards to use while writing. Examples are:

A - apple, and, any
B - big, but, brown

IV. Bring pictures of famous Black Americans to class. Tell the children who these Americans are. Discuss their contributions. Give the children small slips of paper. Write each person's name, birth date, and place on the board. Tell the children to write the names on the slips of paper. Ask them if they will mount the names on each picture. Arrange the pictures in an interest center labeled "Famous Black Americans."

MATERIALS

Books:
Rowe, Jeanne, City Workers. New York: Franklin Watts, 1969.

Williams, Barbara, I Know a Fireman. New York: G. P. Putnams Sons, 1967.

Williamson, Stan, The No Bark Dog. Chicago: Follett Publishing Co., 1962.

Story-Coloring Book:
Giles, Lucille H., Color Me Brown. Chicago: Johnson Publishing Co., Inc., 1965.

Typewriter

Index cards, scissors, paint, brushes, paper, pencils, crayons.

Pictures:
Black America Yesterday and Today. Lombard, Illinois: "Sci-Tech" Inc.

Filmstrips:
Black Image Makers. Jamaica, New York: Eye Gate House, Inc.

TEACHING PROCEDURES MATERIALS

V. Have the pupils write a story about Martin Luther King, Jr. Prepare them for the experience by displaying his picture. Discuss how Martin Luther King, Jr., attempted to promote equality and racial understanding. Encourage the children to participate in Creative Dramatics.

VI. Assist the children in developing experience stories. Tell the story *The No Bark Dog* to the class. Ask several children to tell the things that happened in order. Give the children paper, pencils, scissors, and a sheet of paper with the story on it. The story is written in simple sentences. Read together the sentences with the children. Tell them that the sentences are not in order. Have them cut each sentence apart, and then arrange them in the correct order. For example:

THE NO BARK DOG

Timmy had a dog named Top who would not bark.

cut ----------------------------------------

One day Timmy took Top for a walk.

cut ----------------------------------------

Top saw two dogs with socks covering.

cut ----------------------------------------

## Evaluation

1. Observe the children to determine if specific skills are being developed, e.g., listening, speaking.
2. Administer simple tests of knowledge in reference to Afro-American heritage. These will include:
    a. knowledge of Black persons and Black families;
    b. knowledge of the bodies of literature, music, art, drama, and dance that have been developed by Black persons;
    c. knowledge of Black "heroes" in American society; and
    d. knowledge of Black culture - the values, cultural structures, and language systems found in Black communities.
3. Tape record children's songs and dramatic play. Listen to them to assess attitudinal changes.
4. Collect children's products, e.g., pictures, booklets, stories and plays. Assess them in terms of Afro-American heritage.
5. Observe the classroom in action to determine involvement of the children in the program.
6. Observe the classroom to assess the interactional patterns of the children during the program.

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Bontemps, Arna, 100 Years of Negro Freedom. New York: Dodd, Mead and Co., 1961.

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Cohen, Robert, The Color of Man. New York: Random House, 1969.

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Dollard, John, Caste and Class in a Southern Town. New York: Doubleday and Co., Inc., 1957.

Ellison, Ralph, Shadow and Act. New York: Random House, 1964.

Fanon, Frantz, Black Skin White Masks. New York: Grove Press, Inc., 1967.

Franklin, J. H., Color and Race. Boston: Houghton Mifflin Co., 1968.

Frazier, E. F., Black Bourgeoisie. New York: The Free Press, 1957.

Frost, J. and Hawkes, G., The Disadvantaged Child: Issues and Innovations. New York: Houghton Mifflin, 1966.

Fulks, Bryan, Black Struggle. New York: Dell Publishing Co., 1969.

Goodman, M. E., Race Awareness in Young Children. New York: Collier, 1966.

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Negro Poetry for Young Children, An Anthology of Traditional and Contemporary Negro Poetry. Folkways Records and Service Corp., New York.

The Dream Keeper, poems and autobiographical comments about people, travel and poetry told by the author Langston Hughes. Folkways Records and Service Corp., New York.

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Black ABC's. Chicago, Illinois: SVE - Society for Visual Education, 1971.

Famous Contemporary Negroes. Chicago, Illinois: Johnson Publishing Co.

Famous Negroes of the Past. Chicago, Illinois: Johnson Publishing Co.

Recordings:

Negro Poetry for Young Children. New York: Folkways Records and Service Corp.

Black Image Makers. New York: Eye Gate, Inc.

The Dream Keeper. New York: Folkways Records and Service Corp.

American Negro Folk and Work Songs and Rhythms. New York: Folkways Records Corp., FC-7654.

The Civil War Through Its Songs and Ballads. Brookhaven, New York: Heirloom Records.

There's a Brown Boy in the Ring. New York: Folkways Records.

African Songs by Miriam Makebā. RCA Victor.

Negro Folk Songs for Young Children. New York: Folkways Records.

Songs of the American Negro Slave. New York: Folkways Records.

The Story of Jazz. Narrated by Langston Hughes. New York: Folkways Records.

African and Afro-American Drums. Ethnic Folkways

Disney Songs the Satchmo Way. Vista Sound

Rhythms in Nature, Ella Jenkins. New York: Folkways Records.

Anthology of Negro Poetry for Young People, Arna Bontemps. New York: Folkways Records.

Negro Poetry for Young Children. New York: Folkways Records.

Sounds of My City, Tony Schwartz. New York: Folkways Records.

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## Appendix

## Notes on Teaching Poetry

### The Atmosphere:

The best way to enjoy and appreciate poetry is to become involved in it. Poetry has its root in the emotions as well as the intellect and young children must have the experience of exploring poetry in an atmosphere that encourages the expression of their feelings. Unless a child feels assured of unconditional empathy, he dare not give free rein to his creative impulses. He should never anticipate defeat before he gets started.

Sharing is the key word. It is advisable that the teacher forget he is teaching poetry, and concentrate on sharing poetry with the children and their enjoying it together. There is nothing so contagious as genuine enthusiasm.

Though varied teaching procedures are suggested, it is not our aim to reduce procedure to a hard, fast and rigid mold. Teachers should experiment by implementing their own approaches rather than to slavishly adhere to the methods of others. The teaching of poetry (or any art) is most successful when the teacher is spontaneous and zealous. If she is sensitive to the children's responses, she remains flexible enough to discard procedures that prove unproductive.

Taste and appreciation are not matters of the mind alone, but develop as a result of patient guidance and a rich environment which includes exposure to poetry and the opportunity to write. The respect and enthusiasm the teacher displays toward the materials selected is infectious, it transmits dignity to everyone involved--teacher, child, poetist.

Selection:

To sustain interest, select poems that may be grasped at a first hearing. Though desirable to enlarge a child's vocabulary, poems containing few unfamiliar words are more suitable. Where difficulty may be anticipated, explanation of the words in question, before the reading of the poem, is suggested. When introducing a poem, a brief discussion of the experience with which it deals may set the stage for the poem and relate the child to the experience and to the poem's content. Deal with experiences familiar to children. Spontaneity of children's response can only occur in an atmosphere free of moral prouncements. Didactic or pedantic poems should be used sparingly. If selected, they should not be made the vehicle for moral instruction.

Listening and Reading:

Simple forthright reading invites the listener's interest and response. Linger or pause, so as to enjoy words, word pictures and feeling. By reading with the teacher, the child learns appropriate pace. Visible stumblings are fatal to any poem, as well as to one's own self-esteem. Poetry is usually read more slowly than prose. Thus, children should acquire a habit of reading the poem slowly and quietly. Poetry should not be pedantically read according to one's preconceived notions.

It is advisable to read children a considerable amount of free verse. In absence of regular rhythm and rhyme children learn to focus attention on the essentials of poetry--communication of feeling and experience. This concentration is of special value to them when they come to write their own poems. For younger children poems should be short. Select jingles infrequently, for they lead to identification of poetry in the child's mind with verse that adheres to certain bouncy rhythm.

To further develop taste and appreciation, children should be exposed to some basic criteria of evaluation. The young child should be encouraged and permitted to express his preferences and dislikes. When he is invited to select poems he "liked best," he may also be invited to cite reasons for his preferences. From these discussions can emerge evaluative criteria that focus upon the child's level of enjoyment. Blanket labeling of a poem as "good" or "bad" leaves little room for individual preference.

Writing:

Of prime importance is the manner in which the teacher receives a child's poems. The continuance of the child's writing will hinge upon this attitude. Our objective is not to make poets of young children but rather to open up the field of black poetry to them. If the teacher is unresponsive to what the child produces in his first attempts, the child is forced to reject his ideas and feelings an to substitute for his spontaneity something he feels will be acceptable to his teacher. That is, if h ventures to make any further attempt to write at all. Too great expectancy of him beyond his immediat ability discourages him further and since our aim is to enable him to continue to develop his own creativity, as teachers we should accept whatever a child writes at a given time as valid for him at that stage in his development.

To single out any one child for special commendation is as undesirable as to single him out for co demnation. Overpraise seems to block a child's creativity, and this is an additional reason for the teacher to accept the child's poem in a casual but sincere manner. Written response is to be encourage but the quality of the response can only improve through continued exposure to listening, reading and writing more poetry.

# Afro-American Arts

## Introduction

Aesthetic curricula are almost a nonentity in American primary schools. Those that exist are often regarded as a luxury--sometimes an unnecessary frill. Through the omission of arts in the school we deny our children the freedom to feel, experience, and communicate their innermost creative and aesthetic powers. We also deny them an opportunity to experience life in anything more than the superficiality characteristic of today's living. But more than that, we are allowing them to exist in a vacuum of aesthetic deprivation--which perhaps may be a contributing factor to the current ecological crises. How much longer will we content ourselves with just the yearly trip to the museum, the weekly art treat from the art teacher, the folk dance segment of the gym class and think it is "aesthetics"?

Not only does the American curriculum suffer from aesthetic deprivation, but cultural deprivation as well--a paucity of varied and vicarious cultural experiences from her many ethnic and racial groups. Perhaps the most serious indictment has been against the flourishment of "black arts." In our efforts to rectify historical omissions and errors, we have witnessed an evolution of black studies--the core of which focuses upon social, political and economic domains. Yet there still remains the evolution of a "renaissance of black arts"--the collection of aesthetic works created by and about blacks which reflects historically and contemporarily their African ancestry, and their American heritage as experienced through "uniqueness of culture" as well as the "universality of man." We are seeking lost or forgotten treasures of human works of beauty. Now we must add to the facts of black studies "feeling," the dates, "experiences." All this we can do for our young children--both black and white--through the black arts.

The creative media through which we will communicate will be both graphic and expressive--visual art, music, dance, poetry, literary classics. Our message? Black arts capture and motivate elements of creativity that can define or measure any aesthetic product--intelligence, awareness, fluency, flexibility, originality, elaboration, skepticism, persistence, humor, nonconformity and self-confidence. It communicates that vital human element, feeling, we call it "soul." Yes, black is beauty....

in form
in sound
in color
in mental imagery
in motion
in verbal imagery
in intellect

All we need do is make ourselves, and our children, ready to receive it.

The arts can be a living force in the development and maturation of young children--a spark in igniting stimulation to find in the commonplace a spur to the imagination. It can mean more than learning about a people, it can be a sharing with that people, thus laying the groundwork for the development of understanding and respect for individual and cultural diversity. Young children do not learn to respect or understand cultural and ethnic diversity through a mere "biographical" approach. Dwelling on dates and other factual material with little consideration given to the arts is commonplace in the current approach to black heritage, with too much focus on "the whodunit" rather than the "let's experience it." What is more important to an artist is what constructs the particular character of his art--not his birth date and birthplace.

One of the chief responsibilities of schools is to introduce children to a diversity of cultural and ethnic experiences. Though expressed through many facets of art, individual experience can be made more fruitful by being linked imaginatively to experiences of others. This curriculum is designed to fulfill the general need for aesthetic deficits in the school curriculum, but more specifically, to create a renaissance of black heritage and art.

Black studies is more than just cramming all knowledge possessed about blacks into the minds of students. Unless children get the feel of those who helped establish this nation, such information soon departs. Feelings are as potent as facts. The sensitive teacher will make sure that the great poetry, music and dance of black culture is as much in the consciousness of the young child's experience as is the historical, economic and social progress of this people.

These units are designed to focus upon several forms of black art--poetry, music, dance and graphic art. These means of expression will be related to each other so that they interpenetrate and enrich each other. Emphasis will be on the respective mode of perception and expression of each area--visual, auditory and motor. One's whole personality is affected by aesthetic principles. Therefore, aesthetic growth is essential for thinking, feeling, perceiving and expression of these in communicable form. It is an inherent attribute of any form of creative activity. Depdnding on the media, we then deal with the different art forms as expression of this communicability. The proper organization of words we call poetry, the harmonious organization of spaces, we call architecture; of tones--music; of lines, shapes and colors--painting; of body movements--dance.

Teaching art values, concepts and productive behavior in children will be of basic concern. The auditory mode of perception will be encouraged through poetry and music. Experiences in listening to both familiar and unfamiliar sound forms assist students in developing a tolerance toward all forms of musical and poetic expression. Dance and creative drama will provide an opportunity for the child to respond aesthetically through the use of his whole self. Such experiences will be designed to make him more aware of the symbolic character of physical motion; an awareness which can increase one's sensitivity to self and others of a diverse ethnic origin. In addition, other general goals will be:

an understanding that while some artists may express an "ethnic" character in their work, each is still a unique individual artist.

the development of "taste" as criterion for selection.

the development of sensitivity to the fact that poets, artists, etc., express their own experiences in ways that are distinctly unique.

recreation of emotion through imagination and the sharing of thoughts, ideas, etc.

creation of a climate which fosters freedom to explore, discover and dream.

the teaching of skills which conserve rather than squander creative powers.

the development of a respect for cultural diversity; all of America's ethnic population has had something unique and universal to contribute to the American heritage, self, ethnic group, larger culture.

The content of this curriculum will evolve around three basic interest areas:

man's experiences with natural phenomena (sun, moon, weather, etc.).

personal experiences.

objects and things, animals.

ethnic experiences.

Black studies speak to the soul of black men, especially the young. The program corrects distortions and fills in the enormous gaps of information about people of color in this nation. All Americans can be told about how this country is indebted to the invisible man.

The fine arts is the leaven that elevates any subject above the mundane. An important reason for the emphasis upon fine arts in the early years is that children tend to apply these qualities to any work they do. In later life, for example, the attributes that help a child to become a creative painter, writer or musician can make him an equally productive scientists.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| I. To acquaint children with the meaningfulness of art and Afro-American culture and interrelatedness.<br>II. To help the children become aware of the use of geometric figures, forms, designs and colors in African and Afro-American art.<br>III. To discover and explore how different art materials can be used.<br>IV. To create in children a sensitivity toward aesthetic elements in their environment and to enhance the range of children's perceptual abilities--tactile pressure sensations, sculpturing, space, form, color perceptions. | Sensitize children to color through observation of various dimensions of color. (Shades, hues, contrast lightness, darkness). Help children understand colors can be blended to create new colors.<br>Develop the color as an emotional element.<br>Help children see the use of technique, texture, design, form.<br>Experimentation with materials.<br>Subject matter: Social significance, religious, historic origin, scientific, abstract, individualistic.<br>Means of Expression:<br>pictorial representation<br>illustration<br>abstract expression of kinesthetic feelings<br>sculpture - wood, bronze, iron, gold, clay, plastics<br>textiles - weaving |

| TEACHING PROCEDURE | MATERIALS |
|---|---|
| I. Prepare a display of African art and show the filmstrip "Children of Africa." Follow these activities with discussion and question sessions. Encourage the children to express their thoughts and feelings about what they saw.<br>Let the class see prints of masterpieces of ancient, medeval, renaissance and modern art, as well as black-American and African art and different materials like fabrics and beads. Take trips to local shows or museums that would have displays of Afro-American art.<br>Use filmstrips, overhead transparencies and posters listed to show the children pictures of black artists. Have the children make a calendar indicating the birthdays of famous black artists or make a picture-puzzle of the names of famous blacks. Show children products by black artists. | I. Selections from list "Visual and Graphic Art Products by Black Artists."<br>Filmstrip and Record Set: Warren Scholat<br>Jewelry<br>Textiles<br>II. African Cultural Series: Children's Museum, Detroit.<br>African Masks, Franco Monti.<br>Slide Set: Treasures and Traditions of African Art, SVE (Singer Co.).<br>Slide Set: African Dress and Design, SVE (Singer Co.). |
| II. Show filmstrips of African dress and design. Talk to the children about how certain shapes have special meanings, e.g., the circle has a religious meaning. Point out how the color and pattern of fabric are especially significant. Then have the children make pieces of African clothing or string beads.<br>Make dioramas depicting African and Afro-American folk tales, villages. Provide the children with opportunities for weaving, jewelry construction, leather working, crocheting, woodworking and drawings using simple African designs. | III. Art Media: A variety of materials that lend themselves to creative artistic expression.<br>IV. Art Products: See the recommended list of paintings, sculpture by black artists or about black culture, that has been selected for young children. |

| TEACHING PROCEDURE | MATERIALS |
|---|---|
| Show slides of African masks, pottery, etc., made from each different material. Make comparisons. | |
| Select drum - (musical instruments) discuss fact that though it is art form, it is "active" - art forms (weapons) also have utilitarian purpose. | |
| Display fabric patterns of tie dyeing. Discuss African art of tie dyeing. Make available materials so that children may experiment themselves. (Old sheets brought from home are excellent resources.) | |
| III. Collect "trash" craft materials--egg shells, pencil shavings, peanut shells, match sticks, cigar boxes, etc.--and show the children how these can be used to make pictures and art objects. | |
| Make available a variety of junk materials. Talk about some of the characteristics of materials by questioning as follows. Make African masks. | |
| Soft, hard, bendable, easily breakable-pourable, stretch.<br>Molded, pounded, where is its source?<br>How does it feel? What kinds of tools are needed?<br>What does it do?<br>Can it be used in natural form or does something have to be done with it first?<br>What happens under extreme heat?<br>What kinds of items do you see around you made from these materials? | |
| IV. Allow children time to experiment with various materials of their choice. Select and display pieces of sculpture representing various forms of materials. | |

| TEACHING PROCEDURE | MATERIALS |
|---|---|
| Read the story: *Harriet Tubman* by Jacob Lawrence. | Book: Jacob Lawrence: *The Promised Land*. |
| Discuss illustrations from framework of artist's interpretation of emotion - colors to depict emotion. Point out exaggeration of forms and sizes as technique for communicating. Display other art products (reproductions) by Jacob Lawrence. | |
| This book not only provides a good written history of Black Art, but also provides many excellent illustrations of Black Art. Should be used as resource throughout emphasis on Black Art. Encourage children to make individual reports on reproductions of their choice. | Book: Rena Coen, *The Black Man in Art*. |

## Music

The music of the black man has been a source of inspiration for musicians throughout the world. Its influence can be traced back to the compositions of Debussy, Stravinsky, and Dvorak's "New World" Symphony.

The diverse languages and cultural traditions of the early African slaves, necessitated some mutual form of communication. It was through music that this reciprocal language, conveying experiences and emotions, was communicated. Through their songs they were able to achieve what was denied them in real life--freedom and release from the daily inhumane treatment endured at the hands of their white masters.

Those early slave songs are the bedrock from which other Afro-American musical forms grew--folk, ballads, jazz, blues, spirituals, rock'n roll. Since these early musicians were denied access to the "proper" musical instruments, their chief instrument became the human body--the voice, hands, feet, or any other limb that could be made to produce rhythm or sound. When the body could not be made to communicate this fervent emotion, they turned to the odds and ends in their environment--natural or man-made--to create the instruments to further extend their outburst of feeling. Irving Schlein, one of the first collectors of these slave songs writes:

> "It is difficult to express the entire character of these Negro ballads by mere musical notes and signs. Odd turns made in the throat, curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost as impossible to place on the score as the singing of birds on the tones of an Aealian harp."

No other black art form so succinctly expresses the essence of soul--an organic, natural force of feeling.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| I. To develop an awareness of musical taste and appreciation by acquainting young children with distinctive categories and dominant features of black music:<br>a. Afro-American<br>b. African<br>c. Caribbean | I. Categories of black music include:<br>a. Folk Music: provides means of communication of feelings, events, stories, messages, provides insight into ethnic customs, and life style among the common people of a cultural group, tradition of oral transmission and usually anonymous authorship, earliest form was slave songs, and spirituals, gospel.<br>b. Blues<br>c. Jazz<br>d. Calypso rhythmic patterns (Africa, Caribbean, Brazilian bossa nova).<br>e. Rock n' roll<br>f. Popular, classics |

## TEACHING PROCEDURES

I. After children have listened to recordings from the various categories a discussion may proceed with the following inquiries:

1. How do you suppose the song got started?
2. Does the song tell a story? Tell me about it.
3. How does the song make you feel?
4. What do you think about the music you have just heard?

Play a taped recording of selections from the different categories. Limit it to no more than two selections at first. Have children listen and identify each musical form.

Play a folk tune and motivate children to illustrate the song in sequence.

Encourage children to try creating their own renditions and improvisations of folk tunes, jazz and rhythmic patterns. Record these sessions.

Read children the folk take of John Henry. Have them listen to the song. Talk about similarities and differences between song and story. Read other stories of historical fiction. (See Social Studies Unit.) Make a folk tune from story.

See unit on Africa for teaching strategies related to African musical forms.

## MATERIALS

I. Recordings:

American Negro Folk and Work Songs and Rhythms, Folkways Records FC-7654.

Anthology of Music of Black Africa, Everest Records Prod. 3254/3.

Belafonte, Harry, Belafonte Sings the Blues, RCA Victor LOP-1006.

The Civil War Through Its Songs and Ballads, Heirloom Records, Brookhaven, N. Y.

Invader, Lord, West Indian Folksongs for Children, Folkways Records FC 7744.

Makeba, Miriam, African Songs by Miriam Makeba, RCA Victor LSP-2267.

Negro Folk Music of Africa and America, Ethnic Folkways FE-4500.

Negro Folk Songs for Young Children, Folkways Records.

Songs of the American Negro Slaves, Folkways Records FD-5252.

The Story of Jazz, narrated by Langston Hughes, Folkways Records FC-7312.

Mahalia Jacksons's Spirituals. He's Got the Whole World in His Hands, Marian Anderson.

Oh Happy Day.

Everything's Beautiful.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| | Books:<br>*John Henry*, An American Legend by Ezra Jack Keats. |
| | *First Book of Jazz*, Langston Hughes. |
| | Records and Filmstrips:<br>*Folk Songs of Africa*, Bowar Records FSA 100. |
| | *Songs of Slavery*, Singer SVE, Chicago. |
| | *Black Songs of the Civil War*, Singer SVE, Chicago. |
| | *Black Songs After the Civil War*, Singer SVE, Chicago. |
| | *Black Songs of Modern Times*, Singer SVE, Chicago. |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| II. To acquaint young children with the works of black musicians through the study of a few black music artists who exemplify a wide range of musical art and talent. | II. Performer (vocal) (instrumental)<br>Demonstrate and carry out musical skills in individual or group combinations.<br>soloists - 1 performer<br>duet - 2 performers<br>trio - 3 performers<br>chorus - more than 3<br>Composer<br>One who creates or puts together musical form, symbols.<br>Conductor<br>A leader or director of an orchestra or other musical ensemble. |

## TEACHING PROCEDURES

II. Prepare a display of pictures or charts of black musicians and their varied musical form. Album record jackets are ideal for such a display. Solicit children's help by requesting them to bring in resources that they might have at home.

Sample display of black musical artists:

pianist - Andre Watts
soloists - Marian Anderson, Lynotyne Price
composer - Duke Ellington
conductor - Dean Dixon, Jean DePriest

Listen to recording of Armstrong's Disney Songs the Satchmo Way, noting the distinct "Satchmo style." Allow children to listen to other "vocal styles" of soloists such as Nat King Cole, Marian Anderson, etc. Relate a human interest incident which took place 25 miles south of Champaign on Route 45, in which a passerby assisted the Coles and was graciously and generously rewarded.

Listen to recordings of performances of various group combinations. Have children listen for a specific musical instrument. Let them list all the different instruments they hear that makes up the performance.

Play game of "Name the Musician." Allow children to listen to short segment of song, then guess who's singing it.

## MATERIALS

II. Recordings:
Armstrong, Louis, Disney Songs the Satchmo Way, Vista Sound, Stereo 4044.

Andre Watts Recital, Columbia Records ML 6036.

Cole, Nat King, Nat King Cole, Sears Stereo 426.

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| III. To promote creative listening and to provide opportunities for creative experiences through exposure to the musical heritage of the American Negro and his African ancestors.<br>a. Study of significance of musical activities to daily activities as exemplified through folk songs.<br>b. Study of significance of song lyrics.<br>c. Study of rhythmic patterns and instruments. | III. a. Musical activities are a common way to expressing a diversity of traditional events in one's cultural or ethnic group.<br>Africa: ceremonial song and dance; initiation rites, harvest festivals, war songs, praise songs, funeral dirges, etc.<br>Afro-American: work songs, slave songs, etc. Hymns, protest songs, play songs, and chants in folk.<br>b. Musical lyrics (words of a song) are an outgrowth of personal and group experiences and feelings of: love, anger, humor, job, fear, fun, protest, etc.<br>c. Musical instruments are a mechanical or manual tool through which the artist expresses feelings, moods, ideas, rhythm.<br>1.* African musical instruments can be classified as follows:<br>idiophones, e.g., rattle, hand piana (Sansa), stick clappers, castanets, xylophone.<br>drums.<br>wind instruments.<br>stringed instruments.<br>2. Most common musical instruments of Afro-Americans have been idiophones, drums, wind instruments.<br>*See unit on African continent. |

TEACHING PROCEDURES

III. 1. Choose songs from African and black folk selections. Allow children to listen so that they may talk about the event the song may describe. Work? Play? Etc.

2. Talk about the differences and similarities of black American and African cultures as reflected in the songs heard.

3. Play the taped song of "Turning Point," by Nina Simone. Make the following inquiries as to lyrics:

a. What story does the song tell?
b. How might the little brown girl feel?
c. How might the other girl feel?
d. Why did mommy make the decision she did?

Encourage children to create their own 2, 3 line songs about personal experiences. (If teacher or child is especially talented in music, she may make simple musical notations of these songs, thereby creating their own personal songbooks.)

4. Have children recall their favorite lullaby. Reinforce fact that this song is one expressing love, usually sung by the mother to her child. Children can learn any of the following lullabies, from Folk Lullabies.

Afro-American:
O Mother Gasco - p. 21
The Mocking Bird - p. 24 (Nina Simone tape also)
Little Lap Dog
African:
Sleep My Baby - p. 98
Congo Lullaby - p. 102

MATERIALS

III. Courlander, Harold (ed.), Negro Songs from Alabama. New York: Oak Publications, 1963.

Recordings:
Record and two filmstrips - Folk Songs of Africa, Bowmar Records FSA-100.

Freedom Songs: Selma, Alabama, Folkways Records FH-5594.

American Negro Folk and Work Song Rhythms, Folkways Records FC-7654.

Books:
Folk Lullabies, Oak Publications, 1969.

Freedom Is a Constant Struggle.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| 5. Allow children to hear song* We Shall Overcome. Discuss nature of protest song - name given to songs sung by people to say or show that they do not like something. Ask: Who is protesting? What is their message? What are some other reasons people protest? Make up song protesting something not wanted in the classroom.<br>*See special section on protest songs for more examples. Also see unit on contemporary social issues. | |
| 6. Make a tape recording of the class singing songs they have made up from each of the designated categories.<br>Present a brief background about freedom songs in Selma, guided by the introduction of the notes accompanying the record. Listen to the following songs while reading along with the lyrics:<br>Berlin Wall<br>We Shall Not Be Moved<br>Ain't Gonna Let Nobody Turn Me Round<br>We Shall Overcome<br>Discuss meanings of lyrics. Sing songs. | |
| 7. Musical instruments: Collect a variety of items to be used as rhythm instruments (combs, bottles, bottle caps, paper, stocks, pans, plates, rubber bands, plastic containers, etc.) and have the children make their own instruments. Have them learn some songs and play them to other members of the class. (See Appendix: Simple Instruments to Make.) | Drums of various shapes and sizes.<br>Kalimba - (African thumb piano)<br>Ella Jenkins, This Is Rhythm, Folkway Recordings. |

TEACHING PROCEDURES MATERIALS

(a) Beat simple rhythms of familiar tunes.
(b) Preceding each song, illustrate the basic rhythm pattern on the board.
(c) Demonstrate the main rhythm of each song on a drum while the song is playing.
(d) Have the children beat the rhythm patterns with the songs.

8. Prepare a display of African musical instruments.

Play the record This Is Rhythm by Ella Jenkins. Then discuss the meaning of rhythm and ask the children to point out different things that have rhythm. Use flannel board pieces or make charts to help the children visualize what they feel, e.g., straight lines representing rhythmic beats, and a crooked line representing a rest or pause. (Other symbols may also be used.)

9. Hold a discussion about how musical instruments are used to transmit signals and for "talking" as well as for enjoyment. Let them hear recordings of the Talking Drum with the vocal translation. Encourage them to duplicate some of the sounds.

Procedure:
(a) Play the record and filmstrips in two sessions
(b) Discuss such points as the following:
    (1) The drum is Africa's most important musical instrument.
    (2) The Africans have a special piano played with the thumbs (Kalimba).
    (3) "Kum Bah Yah" means "Come By Here" or "Stay Near By," and is often sung while the native work.
    (4) "The Five Drums" song is a folk story about a girl trying to cure her snake bite.
    (5) "Before Dinner" tells us about the way these Africans get their food and prepare it.
(c) Show the kalimba (thumb piano) and allow children to play it during free time.

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| (d) Sing the following six songs:<br>(1) "Kum Bah Yah"<br>(2) "The Five Drums"<br>(3) "Before Dinner"<br>(4) "Work Song"<br>(5) "Lullaby"<br>(6) "Children's Song" | |

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## Visual and Graphic Art Products by Black Artists

| Art Product | Artist | Source |
|---|---|---|
| **Slave Crafts** | | |
| Hardwood Stick (1863) | Henry Gudgell | Index of American Design, National Gallery of Art |
| Hen | A slave of Jean LaFitte | |
| Negro Preacher | | Art Institute of Chicago |
| **Slave Built Architectural Structures** | | |
| Harvey Castle | | New Orleans |
| Parlange | | Baton Rouge |
| **Paintings** | | |
| Cabin in the Cotton | Horace Pippin (1944) | New York and the Carnegie Institute |
| My Grandparents | John Robinson | Barnett Aden Gallery, Washington, D. C. |
| Fishing on the Quarters | Thomas Jefferson Flanagan | Atlanta University, Atlanta, Georgia |
| Banjo Lesson | Henry Tanner | Hampton Institute, Hampton, Virginia |
| The Little Boy | Hale Woodruff | Barnett Aden Gallery, Washington, D. C. |
| Mending Socks | Archibald Motley (1923) | Art Institute of Chicago |
| Perhaps Tomorrow | Charles Davis | Barnett Aden Gallery, Washington, D. C. |
| Boy with Tyre | Hughie L. Smith | Detroit Institute of Arts |
| Family | Charles Alston | Whitney Museum of American Art, New York |
| Mother and Child | John Wilson | Carnegie Institute, Pittsburgh |
| Tyre Jumping | Allan Crite | IBM, Arts and Sciences, New York |
| Girl Skipping | Hale Woodruff | IBM, New York |

| Art Product | Artist | Source |
|---|---|---|
| Greenwood Lake | Marvin Smith | Barnett Aden Gallery, Washington, D. C. |
| Moses in the Bulrushes | Henry Tanner | Fredrick Douglass Institute |
| Murals |  |  |
| Contribution of Negro to American Democracy | Charles White | Hampton Institute |
| Migration of Negro | Jacob Lawrence | Phillips Gallery, Washington |
| Sculpture |  |  |
| Singing Slave | Richmond Barthe | Schomburg Collection, New York Public Library |
| Shoe Shine Boy | Richmond Barthe<br>Edmonia Lewis<br>Richard Hunt |  |

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## Appendix I

## Notes on Afro-American Art

"The anthology of the art of a people is a reflection, in poetic image, of their total experience." Cedric Dover

Products of visual arts were Universals in West African tribal life--woodcarvers, bonecarvers, metalworkers, weavers and designers. Yet few qualities of this West African tribal art survived with the slaves who were brought to America.

History offers no date for the beginning of art by American Negroes. Art begins with crafts and the craftsmen who supplied the domestic needs of early America were mostly slaves. Thus it is reasonable to assume that chosen Negroes were craftsmen during early days of colonial America. These slave laborers provided much more than manpower for building an economically prosperous America. Their craft products were equally valued. Crafts meet needs. The artisan slaves mostly met the needs of their masters. Examples of their work can be found at the Index of American Design, National Gallery of Art, Washington, D. C.

After the mid-eighteenth century slavemasters took creative pleasure in securing the addition of aesthetic appeal to utility. The hands that hoed the fields could make many things, useful and beautiful. Their products ranged from crude iron utensils to the famous wrought iron architectural structures of New Orleans; from simple furniture to impressively carved woodwork; from earthen containers to uniquely designed and attractively glazed jars; from stable leathers to finely tooled bahas and book covers; and from plain cottons to embroidered frocks and patterned textiles of delicate charm.

Transition from crafts to the arts (painting) begins somewhere in the last quarter of the 18th century. This beginning emerged from pragmatic concerns of the colonists. They needed engravers, sign and house painters. As a slight variation of these everyday tasks, these "limners" - self-taught portrait painters - emerged to make up for the lack of trained artists. Of course their first family portraits were those of their masters and other well-to-do families. Joshua Johnston is the best known Afro-American painter of this period.

The 19th century produced a hardy lot of black artists who studied and traveled primarily in Europe. Not only were they faced with formidable barriers of cultural provincialism and racial prejudice, but added to that were the economic uncertainties that especially plague black artists. Yet, some of the most outstanding art talent emerged during this era--Robert S. Duncanson, Edward Bannister, Henry O. Tanner and sculptor Edmonia Lewis.

The 20th century witnessed the coming of the New Negro movement, the Harlem Renaissance and with it the emergence of Afro-American folk art. Alice Ford describes this folk art as "memories of everyman...his favorite scenes and legends/his fantasy...his fun, fields, and love...his heart, his history--it is naive, sincere, charged with good will--free from schools, mannerism and imported influences."

Social awareness and group consciousness were combined with creative vision and individual style. A large number of Negro artists revealed the everyday living, the rich personalities, joys, sorrows, courage, faith, and success of their own people. During this era, Dr. Alaine Locke tried to generate a new appreciation of Africa and the "ancestral arts." He tried to promote enthusiasm for a new thesis in art--a wedding between the African and the Euro-American. Aaron Douglas, Archibald Motley, helped to raise the level of Negro portraiture to a new standard. Renewed interest in Negro history as expressed through mural painting attracted Douglas Hale Woodruff and others to this epic medium. Richmond Barthe emerged as an eminent sculptor.

Some of the best known Afro-American artists of today emerged during the depression years of the 30's and 40's. There were interests beyond their group--a search for universals, and the discovery that all universals can be found within one's own people--Jacob Lawrence, Ernest Crichlow, Horace Pippin, Charles White. Since the end of World War II, the number of Afro-American artists has greatly increased and a considerable number have earned international reputations. American Negro artists have responded to their native land from social protest to environmental landscaping. They display sensitiveness to the feel of America--its loneliness, frustration, successes, joys, and its failures to fulfill the American Dream to every American.

## Notes on Teaching Art

Art for children is a means of expression and communication. The child's desires and needs of expression change with development and growth, thus providing him with an intrinsic thrust to identify himself with different art media. He not only becomes aware and more confident of his increasing ability to communicate through artistic expression, but he soon discovers that often times the media is the message. Since this emotional relationship is such an important part of the creative process, the first responsibility of the teacher is to discover where the child is, and begin with him there.

Self-identification is imperative to art expression. Both the experience expressed as well as the medium by which it is expressed is the very essence of creativity. Thus, the child unable to identify himself with his own experience has lost confidence in his own creative ability. In many instances the teacher may have unknowingly contributed to this loss of confidence through the following ways:

Too great an emphasis on the final product. What matters most is mode of expression not content, not what but how.
Lack of knowledge of important attributes of various art media.
False criticism, or imposition of one's own images on the child.
Preference and comparison of one child's creative work over that of another.
Excessive allowance of copying.
Evaluation of child's final product through techniques of "grading" - (subtle or overt).

In creative art expression there is no specific subject matter which must be taught at any one time. The essence of subject matter content remains constant at all age levels in that it is determined by the child and his environment. This subject matter is based upon the subjective interaction of the child with his environment as expressed at his own mental level. The child is communicating what he has experienced as important to him during the act of creating. The child creates what is actively on his mind; thus providing us an excellent record of the things which are of special mental or emotional significance to him. It is his own unique way of documenting the emotional relationship with his environment through expressing his likes, dislikes, affections and fears.

Change and variation in subject matter content comes with the intensity and depth with which the teacher zeros in on creating a learning environment lucrative in conceptual content which reflects the child's larger cultural mileau. One's urge for expression usually depends upon the intensity of his experiences. One can further extend this emotional relationship by assigning "life" to the different means of expression which the child has at his disposal. i.e. Bring to his attention the fact that color can be experienced in many ways--happy, sad, lonely, calm, quiet--in relationship to its environment.

Aside from teaching art as a means for releasing the child's own creativity an equally important and sometimes more difficult goal is to foster the aesthetic growth of a child through exposing him to aesthetic products of other artists. One needs to be reminded that aesthetic growth differs from individual to individual, from culture to culture. It does not proceed along any set standards and is quite organic in nature. In discussing the matter of bringing the appreciation of great works of art to the child, Viktor Lowenfeld has this to say:

> "We have to know that we must first of all make it possible for the child to identify himself with the relationship the artist has had to his subject matter. It is therefore, of little value for the appreciation of a work of art simply to determine the content of it. In so doing we have separated the soul from its body. One cannot exist without the other. By trying to identify ourselves with the intentions of the artist we shall come closer to the understanding and appreciation of his work. In this way we induce in the child the problems of the artist and by so doing we make him feel like the "creator" as he "appreciates." (p. 35)

Fewer places can this be done more easily than in sharing with children the works of many black artists. Whether it be social protest, the communication of black values, or an expression of life style, one finds little difficulty in identifying ones self with the intentions of these artists. Most of them have truly "lived" their subject matter. The black experience is the essence of their content as so delicately captured in the works of Charles White. Especially in these works, body cannot exist without soul.

The aim of art appreciation is not to analyze pictures or to learn to understand a work of art. Rather it is to share in the emotional experience of the artist. Thus the primary role of the teacher becomes one of gearing her questioning to sensitivity of meaningful aesthetic and emotional discoveries within a work, rather than a judgmental evaluation of the aesthetic product. In order to do this, she must be aware of the level of understanding and comprehension of her child audience. It is important to base any aesthetic appreciation on the reaction of the child and to expand his aesthetic level from there. i.e. Especially pertinent is a book titled Harriet Tubman, illustrated by the well known black artist, Jacob Lawrence, for use with young children. At first glance, a young child may think the illustrations grotesque, or seem a bit frightening. The intensity of color, exaggeration of facial expression and physical parts, are all one's way of communicating an emotional experience. It is the skillful teacher who sensitizes her children to the meaning of the aesthetic techniques as an integral part of a total experience and a necessity.

## Appendix II

## Simple Instruments to Make

1. Stamping Tubes
   (a) Materials: wrapping paper tubes, vinyl material scraps, scissors, rubber bands, masking tape, tempera paint, paint brushes.
   (b) Procedure: cut varying lengths of cardboard tube; cut vinyl scraps into circles with a 1½ inch greater diameter than the diameter of the tubes; seal one end of the tubes by securing the vinyl over it with a rubber band and taping all edges.
   (c) Play by striking the ground of a hard object at a perpendicular angle.

2. Drums
   (a) Materials: coffee cans with plastic lids, oatmeal boxes, string, scissors, tempera paint, brushes, glue, tissue paper, long tube from upholstery fabric bolt, vinyl material scraps, masking tape.
   (b) Procedure:
      (1) For small drums, seal the containers and paint or cover with tissue paper. Tie several together for bongos.
      (2) For large talking drum, cut a crosswise slit in the middle of the big tube and seal both ends with vinyl scraps.
   (c) Play by striking with sticks or with hands. Change the pitch of the talking drum by striking it in different places.

3 Maracas
   (a) Materials: small balloons, dowel sticks, newspapers, and paper mache paste mixture, scissors, tape, seeds, tempera paint and brushes.
   (b) Procedure: paper mache around a small balloon tied to a stick. When dry, cut a hole and insert seeds, tape closed and paint.
   (c) Play by shaking.

4. Rhythm Sticks
   (a) Materials: sticks or wood scraps about 12" x 1" x 1", sandpaper.
   (b) Procedure: sand sticks until smooth.
   (c) Play by striking sticks together.

5. Bells
   (a) Materials: small bells, cord, string.
   (b) Procedure: attach bells along a length of cord.
   (c) Play by shaking.

6. Shakers
   (a) Materials: small cardboard boxes, tape, seeds, tempera paint, brushes.
   (b) Procedure: put seeds in boxes, seal and paint.
   (c) Play by shaking.

7. Box Harp
   (a) Materials: cardboard box 18" x 8", monofilament fishing line, ten to twenty pound weight, pencil, tape or glue, two popsicle sticks, ballpoint pen for punching holes.
   (b) Procedure:
      (1) Glue or paste the box to close all its openings.
      (2) With the ballpoint pen, punch through the box, as shown. Cut a piece of fishline about twice as long as the box, put it through the two holes and tie securely.
      (3) Turn the box around. At the other end, about 2" from the top, punch a hole. Wrap tape around the middle of a pencil and insert it in the hole.
      (4) Next wrap the fishline around the pencil, pulling it tight so that the pencil is against the box. Tie the line or loop it around the pencil so that it will not slip.
      (5) Push the pencil down until the point can be pushed up into the top of the box to hold the line taut. If the line is not tight enough, revolve the pencil and make a loop around it.
      (6) Put a popsicle stick (or an old pencil) at each end under the fishline so that the stick rests on the edge of the box. Tape the stick down.
      (7) Cut a piece of cardboard about an inch wide and three inches long. Score in two places with a blunt knife. Fold and tape to make a bridge. Make a small notch for the string to slide against. Place your bridge under the string and you are ready to play your first stringed instrument.

8. Panpipes
   (a) Materials: rubber shower hose, modeling clay, masking tape, ruler, scissors, pencil.
   (b) Procedure:
      (1) With your scissors, cut off a piece of hose five inches long. If the hose has too much curve, straighten it by soaking it in hot water.
      (2) Measure on your pencil to four inches from the eraser end. Mark this with another pencil or crayon.
      (3) Next, take a piece of clay about the size of a marble and roll it into a cylinder shape about an inch long.
      (4) Put the piece of clay into one end of the five inch piece of hose. Hold your finger over the clay. Put your marked pencil in the other end until it reaches the four inch mark. This will be the right length for the inside of your pipe. The clay should fit tightly so that you can't see through the pipe. If there is too much clay, push it out with the pencil. If there is not enough, take out the pencil and drop in little pieces of clay. When the outside is just the length of your marked pencil, the pipe will give you a certain sound or pitch when you blow it. This pitch is named G in the musical world.

(5) Now you are ready to make the next pipe which will give you the sound pitch A. You make it as you make the other pipe. First cut 4¼ inches of hose. Mark the pencil at 3¼ inches for the inside of this pipe. For the third pipe, cut 3 3/4 inches of hose and use 3 1/8 inches for the inside measurement. It gives the pitch B.

(6) Now put the pipes together. Place a little wad of clay between the pipes and then wrap them with tape. You have your own blowing instrument that gives you three different sounds. Mark each pipe with its pitch.

(c) Play as if you were blowing on a pop bottle.

## Materials and Equipment Necessary

small boxes with lids
cardboard boxes approximately 18" x 10" x 8" (large shoeboxes will suffice)
monofilament fishing line, 10 to 20 pound weight
coffee cans with plastic lids
oatmeal boxes
small pebbles
seeds, i.e., beans, rice
round flat stones about two inches in diameter
cardboard wrapping paper tubes
scraps of vinyl fabric or heavy, flexible plastic
rubber bands
masking tape
popsicle sticks
pencils
colored tissue paper
large heavy cardboard tube, i.e., tube around which upholstery material is wrapped
three long sticks, i.e., broom handles
rubber shower hose
clay
string
paper mache
balloons
scissors
tempera paint
paint brushes
sand paper
small bells
cord

## Social Studies

### Introduction

Today, teachers must be ready and able to effect changes so that "even while the essential aspects of the culture are being transmitted, the school is still responsive to needs of the individual student and the several sub-group cultures which are present in our nation."[1] In order to be effective, a program must be arranged so that children can work, play and discover their environment and heritage in a way that will allow them to develop naturally and have a sense of relevance in the real world.

This unit covers several facets of the "black experience": history, culture, current events, family life, community helpers and important black people. It is designed to be used along with the social studies curriculum currently being used in any classroom.

The suggested materials, content and activities are designed to (1) develop positive attitudes about being black or about the black race, (2) develop knowledge of black culture and history, and (3) to provide knowledge and understanding of America's composition, emphasizing the black race, its contributions, past and present, and its current role in the general American culture.

This unit is appropriate for all urban children from pre-primary (4 year olds) through first grade. It contains resources that can be used in an informal discvoery oriented environment. The activities can be used with a large group, a small group, or an individual. They furnish a framework to help the child discover time, rhythm, primary symbols, processes, places, friends, "blackness," play, and himself when they are used in a way that recognizes all of the developmental facets about children and the subsequent aims of curriculum.

In order to be effective, teachers in early childhood education must be able to guide without imposing their own background; and must have knowledge and understanding of the cultures found in America. This unit can help teachers have conception of and information about the "black experiences" themselves, so that they can include it in their educational program.

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1. From a publication of the ERIC Information Retrieval Center on the Disadvantaged, Bulletin, Vol. V, No. 3, Teachers College, Columbia University, New York, Summer 1969, p. 3.

I See Me at Home and at School

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| I. To introduce and develop the major discovery of self concept in "me." | I. To know his unique features. Various combinations of features make up those of black people (thin lips, full lips, straight, curly or bushy hair, dark eyes mainly-also gray and blue, shades of brown-also pale skin).<br>To provide for each child to have:<br>appreciation of his uniqueness.<br>appreciation of his self as a member of a family race and of a ethnic culture. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| I. Display snap shots of the children. Polaroid pictures might be used.<br>Develop a photograph album of the children's pictures or display magazine pictures of black people and integrated groups involved in various activities. Discuss features of blacks and whites.<br>Encourage individuals to dictate or write short stories and/or poems about themselves. (See the Language Arts Unit for other language activities.) Stories and poems could be displayed near the photographs. Encourage children to illustrate their ideas.<br>Display posters, books and pictures of famous blacks. Encourage children to talk and write about these famous people. Have them tell about famous blacks they have met.<br>Read stories that pertain to self concept and family.<br>Provide opportunities for children to paint and/or color about themselves and their families. Record their stories about these pictures on their work.<br>Show films and filmstrips which promote an awareness of self and family.<br>Make slide shows of the children at their homes. Make slides of children's activities at school. Use the slides, films, or filmstrips to encourage conversations about self and family. Such a discussion may begin with questions like: | I. Snap shots, photo album, magazines, construction paper, masking tape or pins, magic marker.<br>Items from home (photographs, handmade quilts, baby shoes, a family ring, old musical instruments, etc.).<br>Items to be stored within the children's reach: magnifying glass, small hand mirrors, books from the listed bibliography, polaroid cameras which contain film, and filmstrip machine set up with accompanying filmstrips at hand.<br>Books: (Suggested for use)<br>Just Like You<br>Horray for Jasper<br>Do You Know What?<br>Your Skin and Mine<br>Black Is Beautiful<br>Black, Black, Beautiful Black<br>I Should Have Stayed in Bed<br>Straight Hair, Curly Hair<br>What Is Black?<br>Who Looks at Me<br>Wonderful Terrible Time<br>My Happy Days<br>My Tricycle and I<br>Sam<br>Images of Dignity<br>Evan's Corner<br>Look at Your Eyes<br>Becky<br>Film and Filmstrip (F and Fs):<br>Fs Getting to Know Me - C102-1<br>C102-2<br>C102-3<br>C102-4<br>F Lonnies Day No. 3042<br>Fs Fred, Black American Boy AZ18-5<br>Fs Robert and His Family A208SR<br>Film and/or filmstrip projector, viewing screen. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Who lives in this house or apartment? Tell us about the things you like to do at home. Who is in your family? What do you do at home together?<br>Would someone tell us about these pictures of us when we were ______________.<br>Encourage children to interview their family members to find out about themselves and their families. Then have them write about or illustrate the information for later use. Tape record informal conversations about self and family experiences.<br>1. Do you help at home?<br>2. Did you go to the park?<br>3. Tell about your trip on the train. | Camera, flash, film.<br>Camera, film, flash, flood light, movie camera.<br>Projector, film, screen.<br>Tape recorder, screen, projector. |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| II. To introduce the concept of ethnic group or "race." | II. To compare himself with people of other ethnic groups - to see how he is like and different from others.<br>To make "blackness" visible for the children so that those who are black can have a sense of belonging to an important ethnic group and all children can have heroes and identify figures from their race. |
| III. To help children understand that various groups have made cultural contributions to America. | III. To help children become aware of Black heroes. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| II. Show film and filmstrips of children's own group and other ethnic groups.<br>Read stories that help children see their own ethnic group and others together in various situations and activities. After the stories, ask questions like: How do you feel when you see someone who looks different from you? How do you think the other person feels? What could you do to get to know the new person?<br>Have children make representations themselves. Use many art media: paper and paste, paint, chalks, crayon, clay. Encourage children to talk about their features so that those with a bush, curls, braids, etc., will make themselves look realistic. Encourage realism in recording hair and skin color. | II. Fs People Are Like Rainbows<br>Fs Children of the Inner City<br>Fs Getting to Know Me<br>Suggested Books:<br>Five Friends at School<br>Straight Hair, Curly Hair<br>City Rhythms<br>Just Like You<br>Red Man, White Man, African Chief<br>City Workers<br>Look at Your Eyes<br>Your Skin and Mine<br>Paint, paper of various kinds, yarn, felt, paper (assorted colors), chalk, scissors, paints, brushes, crayons, clay in whatever other colors needed for this activity. |
| III. Read stories and show posters, pictures, film and filmstrips of great black people. Read the children's stories and show their photos or drawings of their families. Emphasize the fact that these are also important and great blacks. Encourage parents to come to school to talk and work with the children.<br>So that discussions about important black people and what it means to be black will give desired information use the various audio-visual materials (both class-made and commercial) and ask questions such as:<br>Who do you know with a name like your name? (Example - Direct the question to someone whose name is Charles or who has the last name of Drew.) | III. Books:<br>Charles Drew<br>Wilt Chamberlain<br>The First Book of American Negroes<br>Famous Negro Entertainers of Stage, Screen and TV<br>Famous Negro Athletes<br>The children's original books.<br>Film and Filmstrips:<br>Martin L. King<br>Great American Negroes<br>Posters:<br>Black America Yesterday and Today<br>Poems:<br>Bronzeville Boys and Girls<br>"Robert, Who Is Often a Stranger to Himself," Pg. 22<br>"Charles," pg. 7 |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Who would you like to be like when you grow up? (Famous people, older siblings or relatives, parents, neighbors should also be included.) | Note: For additional sources see the Resource Unit. |
| Which of these people do you see on TV or in magazines or in newspapers? At home? | The following TV programs are samples of viewing: Sesame Street, Herambie, Soul Side, etc. |
| Do you have anything at home about these leaders that you can bring to share? | Face Puppets - "Fun With Faces" (Family). |
| Provide TV viewing of shows that pertain to blackness, race and customs. | |
| Have children use face puppets to identify with important black people. | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| IV. To promote a sense of identity with self, family and race. | IV. All members of a household compose the family of that dwelling. Each child should identify with his unique family and race with pride.<br>To help an individual child feel secure about: self, family, race. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| IV. Have children arrange cutouts of the black family on the flannel board according to their different family groups. (Suggested question: Can you arrange the members of your family on the flannel board?) | My Home and Family (Negro No. 1215)<br>Negro Family (for flannel board), No. 132 |
| Have children play with black breakfast floor puzzle, "Tell about breakfast at your house." | Floor Puzzle - Breakfast, Negro |
| Provide opportunities for children to use different family members in their dramatic play. | Activity Kits:<br>Instructo Activity Kits of: My Home and Family(N), Families and Friends, Family Face Puppets (blacks). |
| Have children listen to their recordings about their families and encourage new conversations and recordings with questions like the following: | Tape recorder, family pictures, tapes of children's family experiences, My Home and Family (Activity Kit). The Negro Family No. 132, Children at School and Play. |
| Have each child share about his family type: Ask: Who lives with you at home? Which picture, poster, etc., has a family like your family? | |
| Use photos of individuals or families. Ask: Tell us about you and your family. What were you doing when this picture was taken and where were you? Share activities (family) that you may not have photos for but that you liked. | |
| Teach poems about families. | Poems:<br>Bronzeville Boys and Girls, Gwendolyn Brooks |
| Have children create stories about a black family using story sets. | "Andre," Pg. 5<br>"Val," Pg. 2<br>"Keeiah," Pg. 6 |
| What do you know about your family? Can you tell a story about your family? Follow activities on the back of the pictures (instructions are on the back of the story sets). | "Timmy and Tawanda," Pg. 3<br>"Charles," Pg. 7<br>"Eldora Who Is Rich," Pg. 18 |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Have children dramatize family life using dress-up clothes. | "The Admiration of Willy," Pg. 40 (Also see unit on poetry.) |
| Who are you in the family? | Story Sets - Negro Family No. ST11 |
| Have children use black puppets to dramatize black family life. | Dress-up clothes, such as pants, belt, dress, hats, tie, jewelry, etc. |
| | Face puppets "Fun With Faces" (Family). |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| V. To promote social interaction between children. | V. Different ethnic groups can live, work, and play together. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| V. Place stand-ups, miniature dolls, puppets, etc., of black and other families with neighborhood helper in the block area as props. Encourage role playing. | My Home and Family (Negro) Activity Kit, Judy's Neighbors (both the white and black families) Family Face Puppets (other races), and In the City (helpers). |
| Provide puppets for dramatizing concepts and feelings. Use the block area or a portable puppet stage. | Blocks of various sizes and shapes, props (example: house, cars, etc.), small portable puppet stage, puppets of blacks and other ethnic groups. |
| Display an activity kit for children to assemble and use for dramatic play. | Instructo: My Home and Family (Negro) activity kit. |
| Encourage children to participate in activities in which they may have the opportunity to share and play with other children. | Indoor-Outdoor physical play equipment.<br>Discussion: Suggested films, filmstrips, books, and activities, dress-up clothes and props, play material, etc. |
| Suggested Activities:<br>Physical play activities<br>Discussion groups<br>Dramatic play<br>Games and activities<br>Story time<br>Snack time<br>Sing-alongs (songs and finger plays) | Story Time - Suggested Books:<br>Children's Interracial Fiction<br>Human Rights Day<br>A Letter to Amy<br>Watch Me Indoors<br>What Mary Jo Shared<br>Member of the Gang<br>The People Downstairs |
| Encourage children to visit each other's homes. | |
| Encourage families to participate in school activities. | |
| Use books and poems that tell about "blackness." | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| VI. To know that families can include varied numbers of persons in different roles. | VI. To be able to identify his own family group.<br>To be able to identify different family groups:<br>Mother, father, siblings<br>Grandmother, mother, siblings<br>Grandparents, grandchildren<br>Aunt, uncle, cousins<br>Stepfather, mother, stepchildren<br>Stepmother-father, stepchildren<br>Mother, siblings<br>Father, siblings<br>Older brother or sister, younger siblings |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| VI. Have children share their pictures and photographs of their families and identify their family type. | VI. Class album, individual family albums, class book of families (drawings or paintings). |
| Read stories and show films and filmstrips about different types of families and their activities. | Suggested Books:<br>Gabrielle and Selina<br>A Snowy Day<br>Whistle for Willie<br>Father Is Big<br>The People Down Stairs<br>Melindy's Medal<br>Big Cowboy Western<br><br>Suggested Films and Filmstrips:<br>Robert and His Family<br>The Snowy Day<br>Lonnie's Day<br>Schools, Families, Neighborhoods: A Multi-media Readiness Kit |
| Have discussions about these stories and films to help children identify their family types. The discussion might begin with a question like this: "Name the people in Sam's family. Who has a family with the same members as those in Sam's family? | |
| Have children make a book of their family pictures. Organize the pictures by family types. | Paper for covers of the book, yarn or metal paper binders, markers. |
| Have children find families in magazines and create stories about them. | Magazines with black and other families, scissors, paste or glue, paper, a pencil. This activity could draw from the various art supplies, magazines, newspapers, etc. |
| Encourage children to create a family for a make-believe friend with as many or as few members as they desire. (Draw, paint, clay, paper mache, stand-up figures.) | Paper, crayons, paint, brushes, clay, basin with water, newsprint and Judy's Neighbors (Family). |
| Teach finger plays and songs about the family. | Finger Plays:<br>The Family, p. 11<br>Let's Do Finger Plays<br>My Zipper Suit, p. 18<br>Ten Little Fingers, p. 3<br>Grandma's Spectacles, p. 41 |
| Provide an opportunity for the children to create their own songs and poems about their families. They can dictate or tape these creations. | See the unit on poetry and the Resource Unit. |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| VII. To provide opportunities for children to see their families and themselves as a part of a community. | VII. Many buildings, objects, people and their activities form a community. |
| To develop a concept of community helpers (black) who provide family services. | Community helpers provide services to individuals and families. |
| To show how necessary and helpful all community helpers are to the family, school, and community. | Each helper has specific duties related to his role. |

TEACHING PROCEDURES

VII. Let children construct a three dimensional map of their community.

Take neighborhood walks to identify where children live and what is located in their community.

Use a table top or the floor to place strips of two inch wide black tape to correspond with the streets in the community.

Have children construct and develop their own community with boxes or blocks.

Question the children to stimulate their awareness of helpers and their services:

Who helps us in our community?
How do they help us?
Which helpers come to your house?
What are the special things about him?
  (clothing, materials, activities, features. Encourage children to wear helpers uniforms and dramatize activities)
How do these helpers help each other?
Which helpers do you go to?
How do some helpers travel?
Where do they work?

Discuss each helper's particular dress and duties.

When you see someone on the street, how can you tell he is a policeman, fireman, postman, etc.

Why don't all of our helpers dress alike?

MATERIALS

VII. Two inch-wide black tapes, cartons for houses and buildings, clay sculptures of the children, paint, crayons, paper, scissors, paste, cardboard, green felt or burlap.

See the Resources for suggested pictures, posters, films, filmstrips and kits.

Use flannel and stand-up figures of community helpers.

Suggested List:
People We Know (Instructo)
Judy's Neighbors (Judy Co.)

Books:
They Work and Serve
City Workers
City Rhyme
Corduroy
Trainful of Strangers

Paper, pencil, crayon, yarn or metal paper binders.

Suggested poems:
On City Streets, An Anthology of Poetry, by Nancy Larrick
The Street Cleaners Lament, p. 27
Twilight, p. 19
Construction, p. 11
Emma's Store, p. 46
People Who Must, p. 48

Bronzeville Boys and Girls, by Gwendolyn Brooks
Rudolph Is Tired of the City, p. 12
Eppie, p. 13
Beulah at Church, p. 20

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Invite parents and/or community helpers (black) in to visit with the class (children may write letters of invitation and of thank you after the visit. Have these visitors share information about their occupations. | Suggested finger plays:<br>Let's Do Finger Plays, by Marion Grayson<br>Ten Little Fireman, p. 53<br>People, p. 50<br>Johny's Hammer, p. 67<br>Auto, Auto, p. 25<br>The Wheels on the Bus, p. 25<br>The Family, p. 41<br>Old Shoes, New Shoes, p. 18<br>Hammering, p. 88<br>Pound Goes the Hammer, p. 19 |
| Make hand puppets of community helpers. Have the children dramatize these helpers' roles in the community (using puppets). Show children how to make a pattern, pin it on the material and cut out the puppet. Then show how to sew it. | |
| Display books for children about community helpers. | |
| Read stories and poems. Provide for children to read their own books. | |
| Encourage children to draw about the helper they would like to be. Either record the child's story or have the child write and attach it to the picture. | |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| VIII. To help children understand that black people also have these roles. | VIII. Help the children be aware of black people in community helpers roles. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| VIII. Invite black workers from the community to visit the class and talk with the children about what they do and the equipment they use. If possible, have the worker bring samples of his equipment for the children to see and manipulate. Take pictures of activities and record the voices for narrated slides to be used later. | VIII. Camera, film, tape recorder, tape. |
| Take walks to see black helpers at work in their regular work environment. | |
| Have children take pictures of black helpers in their work environment for their own slides. Have them record their stories to accompany the slides. | Camera, film, paper, pencils. |
| Encourage children to share their parents' occupations. Display pictures and posters of helpers to help the children share about their parents. | Pictures of black helpers performing duties (use magazines and commercial pictures, posters), Resource Unit pp. 14-15. People We Know, No. 1161; Judy's Neighbors. Use the children's credentials to help find out the various parental occupations (paper, pencil). |
| Invite black parents with various occupations into the classroom. | Paper, pencil, envelope, stamps. |
| Encourage parents to help children be aware of black helpers in their community. Take children with them to the grocery store, cleaners, on the bus, etc. | |
| Display posters, cut outs, miniatures, stand-ups and puppets of black helpers for children to see and use in their dramatic play. | Posters, cut outs, stand-ups and puppets. Instructo Puppet. People We Know, Playmates No. 1103, Judy's Neighbors. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Display books related to people in community helpers roles. Encourage children to read these books. | Books:<br>I Know a Librarian<br>Living as Neighbors<br>City Rhythms<br>Corduroy<br>Three Policemen<br>Five Cent, Five Cent<br>City Worker, by Jeanne Rowe |
| Encourage children to make picture dictionaries of black helpers in community role. Have children use these to aid them in writing their own stories and poems. | Scissors, magazines, books, paste, construction paper, manila drawing paper, etc. Fasteners, paper puncher, magic marker. |
| Make a class scrapbook about the helpers. Write stories telling about the pictures. | Art paper, crayons, composition paper, pencils, magazines, fasteners, paper puncher, magic marker. |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| IX. To introduce the many roles black people have in the community. | IX. To be aware of the roles of black people in the community. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| IX. Show parts of commercial films and filmstrips or the visuals made by the class about community helpers. Initiate discussions about the roles of these helpers with questions. Phrase questions so that they ask particulars for your pictures. | IX. Filmstrip:<br>Robert and His Family<br>A208-1, A208-2, A208-3, A208-4 |
| This discussion can also be prompted with posters and pictures. | Posters:<br>Downtown Neighbors<br>In the City, No. 1151<br>People We Know, No. 1161<br>Instructo Puppets |
| Look at pictures, study pads as teacher reads story. Ask questions related to picture study pads. (See reverse side of study pads.) | Picture Study Pads:<br>Our Growing City<br>Living as Neighbor<br>Five Friends at School |
|  | Resources for Teachers and Parents:<br>Stratton, Madeline, *Negroes Who Helped Build America*<br>Young, Margaret B., *Black American Leaders* |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| X. To identify black heroes with whom children can identify and become familiar. | X. Have children become familiar with black contemporary and historical figures. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| X. Use audio-vusial materials to introduce the heroes and their contributions.<br>Suggested questions:<br>(1) Do you know any famous people with the same name as yours? What schools are named for blacks? What streets?<br>(2) Who do you think about when you say the word peanut? Non-violence? Basketball? Baseball? Football? etc.?<br>(3) Play "Who Am I" (example). Muslim Minister. I Took a Trip to Mecca. I Was Assassinated in 1963. Who Am I? | Filmstrips:<br>American Negroes. Modern Negro Contributors, Negroes of Achievement, Black Heritage, Famous Black Americans *Series*: C-5000, R-5000<br>Martin L. King 244-3R-1F-S<br>Political Power Black Political Power (use filmstrips not record). Teacher may discuss filmstrips.<br>Books:<br>*An Album of Black Americans in the Armed Forces*, Major Donald Miller<br>*Booker T. Washington*, William Wise<br>*Martin Luther King, Jr.*, Margaret Young<br>*Great Negroes: Past and Present*, Russell Adams<br>*Charles Drew*, Roland Bertol<br>*Wilt Chamberlain*, Lemmetj Rudeen<br>*Malcolm X*, Arnold Adoff<br>*The First Book of American Negroes*, M. B. Young<br>*Famous Negroes, Athletes*, Anna Bontemps<br>*Negro Builders and Heroes*, B. G. Brawley<br>*Famous Negro Music Makers*, Langston Hughes<br>*The First Book of Jazz Trailblazer*, J. M. Pitrone<br>*Famous American Negro Poets*, Charlemae Rollins<br>*Stage, Screen and Television*<br>*Giants of Jazz*, Studs Terkel<br>*North Star Shining*, Swift |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| XI. To develop contributions made to the American Culture by Black Americans. | XI. Black people have made many important contributions to American culture. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| XI. Help children write to important people (invitations, thank you notes, information, etc.). | XI. Paper, list of people to write to, envelopes, stamps. |
| Have present day heroes visit the classroom to share with the children. | This list should only include those who might actually visit your classroom. |
| Have parents become involved in instruction and use their specialties with the children. | Suggested list:<br>Sidney Poitier<br>Harry Belafonte<br>Sam Davis, Jr.<br>Mayor Washington, other black mayors or government officials<br>Senator Brooke<br>Representative John Conyers<br>O. J. Simpson<br>Sam Jones<br>Bobby Mitchell<br>David Bing<br>James Cheeks (President, Howard University)<br>James Brown<br>Bill Cosby<br>Sam Gillian<br>Shirley Chisholm<br>Julian Bond<br>Blacks in your county and state who may visit your area.<br>Black performers in the circus, ice shows, etc., who come to your community. |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| XII. To develop roles of black heroes past and present so that children can find out about their heritage and also have current heroes with whom they can identify. | XII. Black people are important in American culture and have always made major contributions in the arts, technology, government, business, and in the armed services. |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| XII. Have parents and important black visitors share their experiences and expertise with the class. | XII. Filmstrips:<br>Leading American Heroes (SVE)<br>Negro History-Multi-Media Kit M43 |
| Take the class to performances of black people and then to visit the performers after the show. | Refer to the entertainment section of local newspapers for information. |
| Use visual-materials to view the roles of black heroes. | Posters:<br>Black America Yesterday and Today<br>Profiles of Black Americans, Richard A. Boning, Parts 1 and 2<br><br>Books:<br>The Child's Story of the Negro, Shackelford<br>She Wanted to Read. Time of Trial, Time of Hope.<br>Lift Every Voice, Dorothy Sterling<br>Famous Negro Music Makers<br>Famous American Negro Poets<br>Famous Negro Athletes, Arna Bontemps<br>Famous Negro Entertainers of Stage, Screen and TV., Charlemae Rollins |
| Have children dramatize their heroes for classmates and parents. | Clothing, props, etc. |
| Have them make puppets of heroes. | Cloth, paper bags, paste, tongue depressors, needle, thread, thimbles. |
| Have them share photos, autographed objects or any symbols that help children know important black people. | |

| TEACHING PROCEDURES | MATERIALS |
|---|---|
| Tape and film people who visit the class or who the class visits. | Cassette recorder and tape, film, camera. |
| Develop experience charts with the class about their favorite famous people. These should be picture stories that the children can read independently. | Lined chart paper, markers (black, red, blue, etc.), magazine pictures or drawings. |

| OBJECTIVES | CONTENT OUTLINE |
|---|---|
| XIII. To present "blackness" as something truly beautiful, positive and productive in our society through the study of important people. | XIII. Black people have all of the character virtues, talents and accomplishments of other peoples. |

<table>
<tr><th>TEACHING PROCEDURES</th><th>MATERIALS</th></tr>
<tr><td>XIII. Where possible, have children visit heroes in their own environments and get to know them as friends. (Examples: take the class to a play for children and arrange form them to meet the actors afterwards.</td><td>XIII. Refer to the newspaper's entertainment section.</td></tr>
<tr><td>Write to a black poet or journalist about his poems. Mutually share poetry; request poems and share the children's poems.</td><td>Paper, pencil, envelopes, stamps.</td></tr>
<tr><td>In discussions about important people, ask questions similar to these:<br>Who would you like to be like: Why?<br>What makes your person important?<br>Where have you seen or heard your person?<br>Can you name anyone else who does what ________________ does?</td><td></td></tr>
<tr><td>Make a past and present contribution line with pictures and/or words. Example:
<table>
<tr><th>Past</th><th>Present</th></tr>
<tr><td>Ben Banneker...<br>layout of D.C.</td><td>Mohammad Ali...<br>boxer</td></tr>
<tr><td>Louis Armstrong...<br>music, trumpet</td><td>Gwendolyn Brooks...<br>poems</td></tr>
</table></td><td>Paper, pictures, paste, scissors, magazines, newspapers, posters, catalogues, programs, ruler, crayons, felt markers.</td></tr>
<tr><td>Make a reminder chart, This Week on TV, so that children will know the persons, days, time, and channel to remember so that they can see these important black people</td><td>Check the Sunday TV section of the local paper, commercial TV guides, announcements on TV.</td></tr>
</table>

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# RESOURCES

INTRODUCTION

TEACHERS REFERENCES

A. Afro-American Heritage and Culture

    1. Afro-American Heritage
    2. African Culture
    3. Biographies of Famous Afro-Americans

B. Contemporary Black Profile and Issues

    1. Rise and Black Pride
    2. Inter-Ethnic Relations

C. Education

    1. Educational Environment
    2. Curriculum Programs and Guides
    3. Aesthetic Curriculum (music, poetry, black arts)

MULTI-MEDIA

A. Filmstrip and Slides

B. Films

C. Records and Record/Filmstrip Sets

D. Pictures and Posters

E. Other Instructional Media

CHILDREN'S LITERATURE

A. General Books, Picture and Fiction Books

B. African Childrens' Stories and Prose

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SOURCE OF MATERIALS

A. Publishing Companies

B. Sources of Materials

C. Procedure for Securing Materials

D. Professional Organizations

ANNOTATED BIBLIOGRAPHIES

# INTRODUCTION

The program of the Black Studies Curriculum Units is based on two fundamental assumptions: (1)...that differences between the black child and the middle-class child is a matter of the kind of education rather than so much of degree as exemplified in the terms such as "catching-up"; (2)...that the black child and the middle-class child differ fundamentally is self-concept, values, and cultural heritage.

The kind of education as represented in the content of the black culture and heritage curriculum is essential in building the foundations of the black child's educational frame of reference. This foundation, based on the "kind" of content, provides the practical knowledge and logical impetuous for his future learning experiences. This content serves other ethnic groups as well. Hopefully, this will narrow the gap in the perceptions and broaden the understandings of the black struggle.

If the self-concepts and values in educational endeavor differ between the black child and the middle-class child, then it is hoped that the black curriculum will provide relevancy for the black child's learning experiences and simultaneously, develop his self-concept. More specifically, this development of the self will bring about a fuller realization, by the child, towards his real educational capabilities and his productive potential as a contributing member of society.

The general objective of this resource unit is to provide a qualitative listing of materials about blacks. Specifically, this list will assist the teacher and educator: (1)...in discovering what is available for use with young children (preschool through eight year olds) and (2)...in discovering how and where to secure the available materials.

This resource unit is not exhaustive, but considered to be in the continuous stages of an on-going development. Many items have been omitted because they were of recent publication not yet known to us and/or were not considered useful for this age group or of inadequate quality. Though an effort has been made to identify the best items in each category, some good and valuable references have undoubtedly been overlooked. The references listed here will hopefully guide you to many other sources, including new ones and others we have inadvertently left out.

The categories, as listed under Resources, were arranged in such a way as to provide convenience in locating desired source materials. The references listed in each of the categories were arbitrarily selected and by no means are they meant to be fixed in those categories. The nature of any reference material and its purpose will depend on the user's curricular intent, method or technique by which it is used. Ideally, the teacher will become sufficiently familiar with this resource unit so that when the need occurs through the natural transactions in the classroom, the teacher will be able to provide appropriate resources immediately.

Finally, a word about the concepts "black" and "Afro-American." The two concepts are synonomous and are used interchangeably throughout this unit. However, if there was any attempt to distinguish the two concepts in this unit, it was to relate the "Afro-American" term with culture and heritage, and the "black" term with the contemporary black struggle in America.

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## SOURCE OF MATERIALS

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AEVAC, Inc.
1604 Park Avenue
Plainfield, New Jersey 07060

Arno Press, Inc.
330 Madison Avenue
New York, New York 10017

CCM Professional Magazines, Inc.
Grade Teacher--Reprint Department
23 Leroy Avenue
Darien, Connecticut 06820

Combined Paperback Exhibit
American Library Association Conference
Atlantic City, New Jersey 08400

Coronet Films
65 East South Water Street
Chicago, Illinois 60600

Thomas Y. Crowell Company
201 Park Avenue S.
New York, New York 10003

Demco Curriculum Materials
P.O. Box 1488
Madison, Wisconsin 53701

Dover Publications, Inc.
180 Varick Street
New York, New York 10014

Encyclopedia Britannica
Educational Corporation
3712 Jarvis Avenue
Skokie, Illinois 60076

Eye Gate House, Inc.
146-01 Archer Avenue
Jamaica, New York 11435

Four Winds Press
50 West 44th Street
New York, New York 10020

Franklin Watts, Inc.
575 Lexington Avenue
New York, New York 10022

Greenwood Press, Inc.
211 East 43rd Street
New York, New York 10017

Hertzberg-New Method, Inc.
Vandalia Road
Jacksonville, Illinois 62650

Hill and Wang, Inc.
72 Fifth Avenue
New York, New York 10011

Houghton Mifflin Company
1900 South Batavia Avenue
Geneva, Illinois 60134

J. B. Lippincott Company
East Washington Square
Philadelphia, Pennsylvania 19105

Louisiana Street University Press
Baton Rouge, Louisiana 70803

National Education Association
1201 16th Street, N.W.
Washington, D.C. 20000

National Memorial Bookstore
101 West 125th Street
New York, New York 10027

National School Public Relations Assoc.
1201 16th Street, N.W.
Washington, D.C. 20036

Paul S. Erickson, Inc.
119 West 57th Street
New York, New York 10019

Pitman Publishing Company
6 East 43rd Street
New York, New York 10017

Science Research Associates, Inc.
259 East Erie Street
Chicago, Illinois 60611

Simon and Schuster Publishing Company
630 Fifth Avenue
New York, New York 10020

Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, Illinois 60614

Troll Associates
64 East Midland Avenue
Paramus, New Jersey 07652

Warren Schloat Productions, Inc.
Pleasantville, New York 10570

Associated Publishers, Inc.
1538 9th Street, N.W.
Washington, D.C. 20001

B. Sources of Materials

Publishing Companies
Bookstores
Public Libraries
Neighborhood Resources (Shops, Museums, Art Galleries)
City Resources--Government projects, restored sites
School Resources--Libraries, Audio-Visual Department, Personnel
Special Projects and Organizations
Other persons working in this area
Circulars, brochures of free or inexpensive materials on catalogs
Bibliographies
Information Centers
State Departments of Education

C. Procedure for Securing Materials

1. Investigate available resources locally and nationally.

2. Survey the resources in:

   a. The public library.
   b. The neighborhood, city, state.
   c. Stores, shops, galleries.

3. Let books and bibliographies guide you to other sources.

4. Contact publishers and film companies to borrow materials for previewing and/or for demonstration purposes (they're usually happy to accommodate you).

5. Ask others in this area of work to share with you.

6. Contact university education departments, curriculum centers, school systems, for information and leads.

D. Professional Organizations

National Association for Education of Young Children (NAEYC)

National Education Association

ERIC Clearinghouses

National Association for Advancement of Colored People (NAACP)

Association for Childhood Education International (ACEI)

Association for Study of Negro Life and History

Black World Foundation

Information Center on Children's Cultures Committee for UNICEF

American Library Association

African-American Institute

Anti-Defamation League of B'nai B'rith

National Association of African-American Educators

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## Postscript

The Educational Resources Information Center/Early Childhood Education Clearinghouse (ERIC/ECE) is one of a system of 19 clearinghouses sponsored by the United States Office of Education to provide the educational community with information about current research and developments in the field of education. The clearinghouses, each focusing on a specific area of education, (such as early childhood, reading, linguistics, and exceptional children), are located at universities and institutions throughout the United States.

The clearinghouses search systematically to acquire current, significant documents relevant to education. These research studies, speeches, conference proceedings, curriculum guides, and other publications are abstracted, indexed and published in Research in Education (RIE), a monthly journal. RIE is available at libraries, or may be ordered from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Another ERIC publication is Current Index to Journals in Education (CIJE) a monthly guide to periodical literature which cites articles in more than 560 journals and magazines in the field of education. Articles are indexed by subject, author, and journal contents. CIJE is available at libraries, or by subscription from CCM Information Corporation, 909 Third Avenue, New York, New York 10022.

The Early Childhood Education Clearinghouse (ERIC/ECE) also distributes a free, current awareness newsletter which singles out RIE and CIJE articles of special interest, and reports on new books, articles, and conferences. The ERIC/ECE Newsletter also describes practical projects currently in progress, as reported by teachers and administrators. For more information, or to receive the Newsletter, write: ERIC/ECE Clearinghouse, 805 W. Pennsylvania Avenue, Urbana, Illinois 61801.

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